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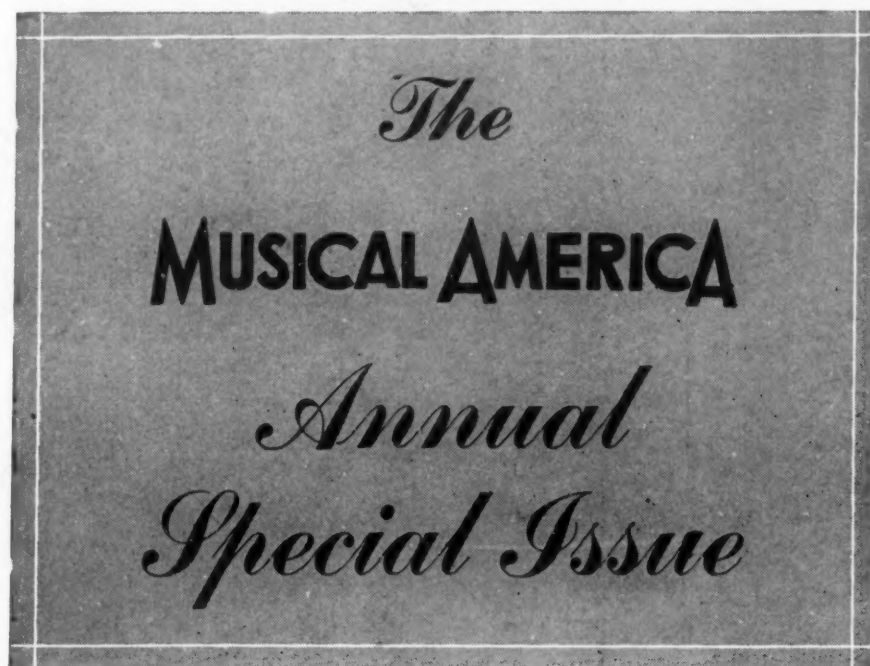
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MUSICAL AMERICA



Iago (Leonard Warren) inflames the jealousy of Otello (Ramon Vinay) in this third-act scene of the Metropolitan's opening performance of Verdi's *Otello*



John Garris and Leonard Warren (Cassio and Iago) as they appeared on the television screen during the first video broadcast of a Metropolitan performance

Metropolitan 1948-49 Season Opens With *Otello*

By CECIL SMITH

DEFERRED three weeks by the crisis which nearly precipitated the abandonment of the season when the management and the labor unions locked horns last August, the Metropolitan Opera opened its 64th season in traditional fashion on Nov. 29. The opening bill was an unusually serious one—Verdi's *Otello*, with Fritz Busch conducting, and Licia Albanese, Ramon Vinay, and Leonard Warren in the three principal roles. The choice of a work outside the usual list of best-sellers had no effect, however, upon the demand for seats. Despite a \$12 top price, instead of the customary \$7.50, the seats which had not been pre-empted by Monday evening season subscribers were all taken by advance mail orders, so that none were left to be placed on sale when the box office opened a week before the performance. For space in the limited standing-room area, priced at \$3 instead of \$2, the line on Broadway, outside the main entrance, began to form more than 24 hours before curtain time; hundreds spent the day on the sidewalk on Monday, despite rain and a trace of snow.

For those who attended the performance primarily as sightseers, the most interesting preliminaries took place in the 39th Street lobby, where the arriving limousines deposited their cargoes of ermined and jeweled femininity. A crowd of spectators missed much of the first act, waiting to see Margaret Truman, who arrived at 8:44 for a performance scheduled for 8:15. Those for whom the spectacle of the audience was more engrossing than the spectacle on the stage moved their observation posts to Sherry's bar during the intermission. Here they were somewhat disappointed, for the be-

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L'Amore dei Tre Re Revived After Lapse of Seven Seasons

L'AMORE DEI TRE RE re-entered the Metropolitan repertoire on Dec. 1, after a lapse of seven seasons. Its local history since its unforgettable New York premiere in January, 1914, has been a long record of comings and goings. One explanation of this must be sought in the fact that Italo Montemezzi never conceived or created it with a thought to the gallery or the groundlings. The work is so lofty, so ecstatic, so inexpressibly noble and affecting that its appeal is not for those seeking flashy or superficial effects. This accounts for the relative indifference that the shallower mass of operagoers reveals toward this incomparable music drama, which—to this listener, at any rate—is unapproached by anything created in Italy since Verdi's *Otello*. Between Sem Benelli's superbly strong dramatic poem and the gorgeous musical investiture Montemezzi has given it there exists such an ideal balance and proportion that one would have to look far among the finest specimens of modern operatic literature to discover an equal. Granted, if you will, that the score is derivative, this circumstance does not diminish in the slightest the fact that it is great emotional music, incontestably Italian and so profoundly felt and flawlessly con-

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THE first repetition of *L'Amore dei Tre Re*, on Dec. 6, indicated that many of the inadequacies of the initial performance five days earlier were probably the result of the inadequate preparation which damages so many Metropolitan productions. Every one of the four major singers, and the conductor as well, improved upon his first effort so materially that all of them must have wished that the Dec. 1 performance had never been allowed to take place, or at least that more rehearsal time had been allowed.

The greatest transformation of all took place in the vocal aspects of Dorothy Kirsten's Fiora. In the second act, her singing attained dramatic force and a variety of emotional color she had never realized before, in any of her roles. Her tone production was effortless, free, and secure, to begin with; she delivered the climactic B flats and Bs with unfailingly rich, lively timbre, and the notes in her middle and lower voice cut cleanly through the orchestra. But beyond this, her singing was always meaningful, as it unfolded with clarity and poignancy the coldness of Fiora's attitude toward her husband, Manfred, at the beginning of the second act, and the overwhelming, passionate onrush of emotion in the ensuing fatal scene with her lover, Avito. Yet

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Television Audience Sees First Video Opera

By QUAINANCE EATON

FOR the first time in history, opera patrons outside the shelter of the old building at 39th and Broadway saw a first-night performance on Nov. 29, as the Metropolitan made its television debut simultaneously with the opening of the 1948-49 season. Hundreds of thousands of television-set owners in New York, Baltimore, Washington, Philadelphia and Boston were enabled to enter the house with the ticket-buying patrons, and to witness the performance of Verdi's *Otello*—often more intimately than those in the charmed inner circle, because of the camera's penetration beyond the proscenium arch. They also saw intermission features designed especially for them.

Responsible for this unprecedented experiment were the American Broadcasting Company, over whose radio network the opera is regularly broadcast, and the Texas Company, which sponsors these broadcasts. The project had been announced with defiant bravado only a few days before the event. Their warning tone, advising us not to expect too much, changed to somewhat amazed relief at 11:30 on the fateful evening, when more than one chairman or vice-president mopped his brow and murmured: "It wasn't as bad as we feared."

To one who saw the experiment under controlled conditions—in a broadcasting studio—this estimate was modest. The entire production was absorbing, and though perfection was by no means achieved, a good start was made. If the institutions involved had not been willing to risk this initial plunge, it would have been impossible to see where the need for improvement lies. That the opera can be televised in its own setting has been

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*To all our readers throughout the world
we extend our hearty Christmas greeting
and our sincere wish for a Happy New Year*

Metropolitan Opens with Otello

(Continued from page 3)

havior of the audience, for a change, was decorous this year. The combination of a sobering opera and the plea of Edward Johnson, the general manager, for conduct befitting the occasion seemed to put a damper on the more ardent spirits, and the cold hauteur of newspaper photographers toward one or two unduly cheerful patrons made a quick end to any incipient displays of exhibitionism.

When Mr. Busch came into the orchestra pit at 8:25, ten minutes after the announced opening time, most members of the audience were in their seats; and throughout the course of the evening there was remarkably little disturbance from merrymakers who had overstayed the limits of the intermissions. If any proof was needed of the cogency of the Verdi-Boito music drama, the unwonted attention of the opening-night audience provided it.

It would be pleasant to report that the representation itself warranted the devotion of this singularly rapt group of listeners. For the first few minutes it did, for Herbert Graf had devised admirably effective mass movements for the chorus during the storm scene at the beginning of the opera, and the ensemble knew its music and sang with spirit and force. As soon as the focus shifted from the chorus to the principals, however, the performance began to droop, and it seldom revived greatly during the rest of the evening.

The opera was, frankly, poorly cast. Mr. Vinay had occasional good moments vocally, but for the most part his attempt at stentorian tone production threw his voice out of focus, making it wobble and fly sharp in many of the spots which require the firmest impact. His acting of the role is not yet sufficiently externalized in terms of expressive bodily movement; those who saw the television broadcast reported a mobility and meaningfulness of facial expression which did not reach the audience in the opera house. The ground plan of his impersonation is excellent, both musically and histrionically, but he has not translated his plan into the terms necessary to project it.

Mr. Warren's Iago remains one of his least developed parts. He needs to reconsider his whole way of singing the music, to eliminate the wide swath of dark tone he affects, in favor of a sharper definition of pitches and a subtler range of color. His only really first-rate singing occurred in Cassio's Dream, *Era la notte*, where his admirably controlled use of pianissimo and falsetto enabled him to impart a meaning to the music he did not bring to it elsewhere. (Verdi is said to have remarked once that he would have been satisfied to hear the entire role of Iago sung softly, except for the Credo.) As a corollary to his monotonous and undifferentiated style of singing, Mr. Warren failed to give the audience any impression of Iago's character, beyond the merest rubber-stamp clichés of standard operatic attitudinizing. Because Mr. Warren has grown so spectacularly in his artistry in the last two or three years, it was particularly disappointing to discover that he had not been able to bring his Iago up to the superb level his Rigoletto reached last season.

Miss Albanese, wearing a mountainous blonde wig, walked amiably through the part of Desdemona, and gave a factually correct account of the printed notes when she could be heard at all. The Metropolitan Opera management has seldom made a more complete mistake of judgment in casting any of its established artists. It



Photos by Melançon
Fritz Busch conducts a chorus rehearsal for *Otello* at the Metropolitan. With him before the chorus are Kurt Adler, chorus master; Otello Ceroni (seated), prompter; Herbert Graf, stage director; and Tibor Kozma, assistant conductor



Licia Albanese as Desdemona and John Garris as Cassio in the Metropolitan's opening performance of Verdi's *Otello*



should be apparent to any casting director that the music of Desdemona cannot be sung tellingly by a soprano whose lower octave is a whisper and who never sings a pianissimo in the upper register. This latter defect robbed the celebrated Ave Maria of most of its intrinsic character.

Some of the secondary roles were more felicitously handled. John Garris, who really knows how to create a character on the stage, was an outstandingly fine Cassio. Martha Lip-ton's Emilia was beautiful and young, which made her a reasonable companion for Desdemona, and her acting was most sympathetic. Nicola Moscona was sufficiently impressive as the visiting Lodovico, in the third act; and Thomas Hayward made a good deal of the small role of Roderigo. Clifford Harvuot, as Montano, and Philip Kinsman, as the Herald, were satisfactory when their moments came.

Mr. Busch treated the score with the same disregard for its lyric expansiveness he has shown on earlier occasions. He often produced impressive montages of massed sonority, and he kept things moving, but he showed little impulse to project his imagination across to the singers' point of view, or to let the purely vocal aspects of the music accomplish their ends beautifully.

Second Performance Of *Otello*, Dec. 9

The season's second performance of Verdi's *Otello* on Dec. 9 had the same cast as the first, and Fritz Busch again conducted. The Metropolitan's productions (which are sketchily rehearsed in most instances) often improve with repetition, but this was unfortunately not such an occasion. Ramon Vinay had trouble with the merciless tessitura of the title role, and Licia Albanese was not in good vocal form, though both artists displayed considerable dramatic power in their acting, especially in the final scene. Mr. Warren sang son-

orously, but his Iago remained a pallid and unconvincing figure, instead of the demon of Verdi's imagination. The principal fault of the performance, however, lay in Mr. Busch's passionless and almost indifferent handling of the score. Whether he was discouraged with what he saw on the stage, or whether he simply had an off evening, he failed to bring Verdi's magnificent music to life.

The storm scene at the opening found the chorus in excellent condition. But later, in the second act, the charming choral passage in which the people pay tribute to Desdemona came perilously close to disaster. For a considerable period, the singers were at least a beat behind the orchestra, and the mandoline and guitar players seemed to be in doubt as to which party they should follow. Accidents of this sort do not often happen to thoroughly prepared performances. Again, in the tremendous ensemble that forms the peak of the third act, the singing was poorly balanced and uncoordinated. most of the time.

R. S.

Revival of *L'Elisir d'Amore*

Restored to the repertoire after almost seven years of absence, Donizetti's *L'Elisir d'Amore* was given for a non-subscription audience on the second night of the season, Nov. 30. In spite of many excellent ingredients, the production did not quite jell, although the standees and many hearers seated in the audience demonstrated loudly at intervals. Donizetti's charming and witty music is not to blame for the reviewer's impression of long stretches of dullness; rather was it the uninspired guidance of Giuseppe Antonicelli, who all too often piloted the gay craft unadroitly. Individual singers had moments of good achievement, but there was little feeling of lightness and momentum, except in the opening of the third act. Even here, Dr. Dulcamara's ditty was clowned rather than sung by Salvatore Baccaloni. The enormous bass was one of two retained from the cast last heard in the house on Jan. 3, 1942. The other was Bidu Sayao, the Adina. Both performers relied a great deal on stage business, gesture and facial expression to carry them through; and both, when pressed to sing full voice, sounded tired and strained, although Miss Sayao husbanded her resources cleverly.

Ferruccio Tagliavini made Nemorino a clumsy lout, indeed. From too assiduous forcing, the tenor's voice has sharpened and harshened, and a good deal of his singing was hardly up to the standard his admirers set for him at the beginning of his career here. Toward the end of the evening, however, he sang *Una furtiva lagrima* in a juicy manner, and held up proceedings for a long time. Naturally, he did nothing to discourage the ovation, and for a time it looked as if the "no encore" rule might at last be broken. But finally the performance went on, after the last round of applause had been milked from the house.

The best singing of the evening came from Giuseppe Valdengo as Belcore, although his lustrous voice seemed not quite deep enough for certain measures. Nevertheless it was rich and round, as befitted a Lothario who warmly approved of himself. The lighter aspects of the Sergeant's character escaped the baritone, who seemed less comfortable in comedy than in tragedy. The one other singer in the cast, Inge Manski, was agreeable, and sang prettily as Gianetta.

After seeing a film made for the centenary of Donizetti's death last spring, this reviewer is more than ever certain that comedy of this type is lost in the spaces of the Metropolitan house. The film had many likable characteristics, among them a naturalness of scene and personality and a revelation of the comic possibilities of action combined with song, seen in a more intimate frame.

Q. E.



Giuseppe Valdengo, Bidu Sayao, and Ferruccio Tagliavini on stage in the first performance of the season of Donizetti's comic opera, *L'Elisir d'Amore*

L'Amore dei Tre Re Revived After Seven Years

(Continued from page 3)

trived as to sweep away the impressionable hearer on its seething, tumultuous currents.

When *L'Amore dei Tre Re* was last done at the Metropolitan in 1941, it was conducted by the composer himself, who brought out of the score qualities of greatness which even the most illustrious conductors who had led the work in previous years seemed not to have suspected. This time, unfortunately, Mr. Montemezzi was not entrusted with the direction of his opera. That duty fell to Giuseppe Antonicelli, whose treatment of the masterwork—and, specifically, its symphonic orchestral part—was lamentably inadequate. Mr. Antonicelli quite failed to capture the soaring lyric rapture of the music, its breadth and sweep of line, the suggestive sense of its ostinati and cross-rhythms, the poignancy of those lacerating pages in the second act where Fiora, with heavy heart, mounts the battlements to wave her scarf in farewell to her husband. But these were only a few matters in which the conductor, whose tempi, furthermore, appeared in large part poorly chosen, seemed incapable of extracting from the score anything like what we know to be in it.

Apart from the conductor's share, the performance for the greater part lacked fire, dramatic thrust and passionate conviction. A representation of this opera usually stands or falls by the qualities of its Fiora. Dorothy Kirsten, who assumed the role in this revival, may in time become a persuasive Fiora, but she was definitely not one on the present occasion.

In a number of ways her embodiment was colorless and tentative, and was largely a matter of unconvincing poses without a basis of theatrical resource or psychological understanding. Of Fiora's share in the drama of the first act, Miss Kirsten made virtually nothing. If the second act was to some extent better, this was due to the fact that no Fiora can entirely miss its opportunities. In this act, moreover, the soprano's tones briefly took on a vitality and a luster they did not possess elsewhere. The death scene, to be sure, was not without its thrill, but here the cooperation of Virgilio Lazzari's Archibaldo did its share, and, in any case, the episode never misses fire. But by and large, Miss Kirsten's Fiora is at the present writing an undeveloped sketch.

Of the three other principal impersonations, easily the best was the blind Archibaldo of Virgilio Lazzari. This bass is a veteran in the role, which he has sung many times with uncommon distinction. His voice shows the evidences of long and honorable service, so that his delivery of the hymn to Italy in the first act went for little (the more so as Mr. Antonicelli took it so fast as to rob the lyric beauty of the melody of most of its sweep). To be sure, this writer (who has heard *L'Amore dei Tre Re* well over half a hundred times) has witnessed Archibaldos who seemed to him more portentous and terrifying than Mr. Lazzari did on this occasion. Withal, the veteran bass gave an authoritative and profoundly motivated performance which was unquestionably the outstanding ornament of the evening.

The Manfredo of Robert Weede was more notable in aim than in achievement. He, too, needs to grow in the part, which is actually much more than the colorless stock figure he presented. In the distressful husband, there is an infinity of pathos and heartbreak that the baritone hardly suggested.

Charles Kullman, who is not new to Avito, had a poor evening. Not only was the tenor obviously out of

voice, but he was anything except the romantic figure one might have anticipated. There was reason to take exception to his conception of Avito when he made a petulant gesture of irritation when Fiora, on the rampart, entreated him to leave her and momentarily cease his importunings. His postures and gestures, moreover, were largely in the hoary traditions of the provincial theatre.

The smaller roles were adequately filled. Others, to be sure, have made more of the part of Flaminio than Leslie Chabay contrived to do. Paul Franke made his Metropolitan debut in the tiny part of the Youth in the mourning choruses of the third act, and sang his thirteen bars in a manner that augured agreeably for his future Metropolitan assignments. Thelma Altman did the brief but touching part of the Ancella well, though she did not give to the episode that pictorial quality we have seen others bring to it. Paula Lenchner sang the few notes of the Young Woman, and Claramae Turner stood out as the irate Old Woman in the ensemble at the beginning of the last act. The gaudy costumes of the mourners suggested they had determined to visit Fiora's bier directly on the heels of some carnival. As for the scenery, it was the old accumulation of 35 years ago, touched up for better or worse in the second act, where moths and mildews had apparently done their deadliest.

HERBERT F. PEYSER

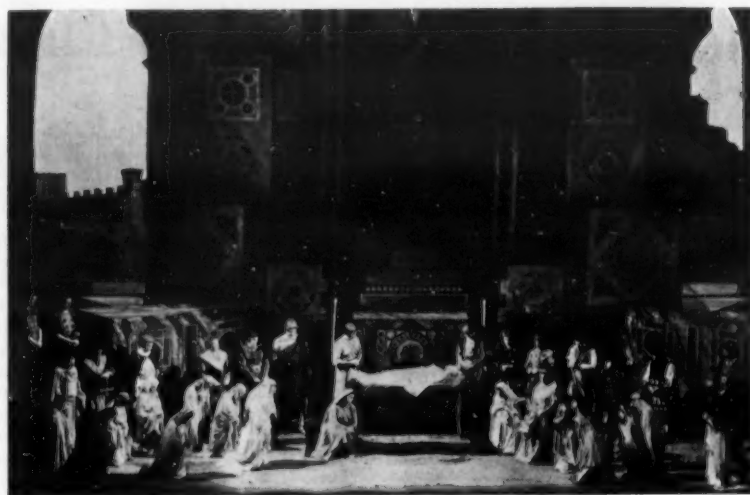
Second Performance of *L'Amore dei Tre Re*, Dec. 6

(Continued from page 3)

she did not spend her powers too lavishly in the searing love music, for in her final struggle with the blind Archibaldo she still had the resources to build the opera to its climax with her screams of horror as she sought to keep him from strangling her. It was difficult to believe that this was the same Dorothy Kirsten who had so understated the music only a few days before. The conclusion must inevitably be drawn that she felt inadequately prepared by stage and orchestral rehearsals, which are always too few in number at the Metropolitan to give reassurance to a newcomer in a difficult and celebrated part, and was not able to overcome the natural inhibition of a cautious sincerity until the ordeal of the first public representation was past.

Virgilio Lazzari likewise profited from the greater ease of the second performance. A great Archibaldo for more than a quarter of a century, he had never before been asked to sing at the Metropolitan the role he has always considered his best, and which has long since won him a world-wide reputation. Since his voice has lost some of its younger splendor, he needed the sense of freedom which prevailed on Dec. 6 to achieve again the impact and sonority he required for the apostrophe to Italy in the first act and the big dramatic moments elsewhere.

The improved morale of the performance produced less telling results in the work of Charles Kullman and Robert Weede, though both artists improved upon their earlier endeavors. If Mr. Kullman's emission of tone had not been so chronically constricted, it would have been easier to admire the air of romantic rapture with which he sought to infuse Montemezzi's ardent music. Mr. Weede has not yet penetrated far into the character of the sympathetic Manfredo, who is considerably more than the commonplace extrovert the baritone makes him. Leslie Chabay's voice



Photos by Melançon

Fiora (Dorothy Kirsten) lies on her bier in the third act of the first performance of the Metropolitan's revival of Montemezzi's *L'Amore dei Tre Re*

sounded attractive in the important secondary role of Flaminio, but he cannot be said to have gone any great distance toward understanding the inflections or coloration of his music. The lesser parts, as before, were adequately handled by Thelma Altman, Paula Lenchner, Claramae Turner, and Paul Franke. Giuseppe Antonicelli's conducting, while still by no means poetic, was less hampering to the score than before.

Unhappily, the musical improvements of this repetition were not paralleled by similar enhancements of the visual drama. Miss Kirsten looked beautiful, but moved without much relationship to the emotional effect her bodily movement ought to communicate; her studied posing and carefully schooled walk suggested that the surface artifices of Hollywood glamor still meant more to her than the ability to make the behavior of her body externalize the feelings she was singing about. Mr. Kullman, who used to cut a good figure in romantic parts, has let himself become stodgy and conventional, and Mr. Weede limited himself largely to the gestures of wig-wag signalling. Mr. Lazzari was the only one of the major principals whose visual contribution to the performance was unfailingly right and moving. But at least it was a pleasure to hear Montemezzi's masterpiece more effectively sung, for half an opera is better than none.

CECIL SMITH

Marilyn Cotlow Makes Debut in Revival of *Mignon*, Dec. 4, 2:00

After an absence of three seasons from the repertoire, Ambrose Thomas's *Mignon* was revived, with Marilyn Cotlow, one of the two winners of the Metropolitan Auditions of the Air, making her debut, in the role of Philine, and Jean Browning Madeira (who had made her first appearance in Thursday's *Götterdämmerung*), John Garriss, Osie Hawkins, and Lawrence Davidson singing their assignments here for the first time.



Marilyn Cotlow and Jean Browning-Madeira as Philine and Frederic, in the Metropolitan's *Mignon*

The role of Philine is actually very difficult to sing, despite the frivolous nature of most of the music, and Miss Cotlow performed it with praiseworthy accuracy. By the time she had reached the second act, her initial nervousness had largely evaporated and she sang the Polonaise brightly and charmingly. Perhaps because she was new to the house, she did not project her voice very impressively and it must be confessed that the quality was metallic and colorless in the upper range. But her treatment of the part was musically and dramatically intelligent; and other more grateful roles may well display her voice to better advantage.

The performance as a whole maintained a respectable routine. Risé Stevens, in the title role, was in excellent voice; and if she chose to limit her dramatic contributions to a minimum, one could scarcely blame her, in view of the impossible libretto and of Wilfred Pelletier's scarcely inspired ministrations in the orchestra pit. Mr. Pelletier's tempos were right, but he did little to bring elegance and grace to a score that needs those qualities in a superlative degree to be palatable to modern audiences.

James Melton brought to the role of Wilhelm Meister a youthful vigor of characterization which was not always reflected in his singing of the more difficult passages. His top tones were produced with too much effort. Nicola Moscona did what he could to make Lothario seem plausible. His singing was so pleasant in other respects that one doubly regretted his obscure French diction. John Garriss acted and sang the role of Laerte in a manner which emphasized the gaiety and charm of that young butterfly. Jean Browning Madeira made the most of the comic aspects of the part of Frederic, verging perilously on slapstick at times; but one seldom hears a Frederic with so sumptuous a voice. The Jarno was Osie Hawkins and the Antonio, Lawrence Davidson.

Truth to tell, the Metropolitan's production of *Mignon* is in great need of refurbishing. In its present shabby state it is a bore, in spite of what individual artists may accomplish in trying to salvage it. R. S.

Second Performance Of *Mignon*, Dec. 8

The season's first repetition of Thomas' *Mignon*, on Dec. 8, brought one change in cast—Jerome Hines, who sang the part of Lothario as a last-minute substitute for Nicola Moscona, who was indisposed. Mr. Hines, who had never sung the role before, showed no trace of tentativeness, and sang sonorously and well, making a far better impression than he had made in *Il Trovatore* the preceding week.

Risé Stevens, was in unusually
(Continued on page 38)

New York Opera Opens Chicago Season

By RUTH BARRY

CHICAGO

POSSESSING no opera company of their own, Chicago's opera-goers turned out with enthusiasm on Dec. 1 to greet the New York City Opera Company's performance of Richard Strauss's *Salome*, the opening bill in a season scheduled to continue through Dec. 19, in the Civic Opera House. Laszlo Halasz, artistic director of the company, conducted, and the cast included Brenda Lewis, Frederick Jagel, Walter Cassel, Mary Kreste, and Rudolph Petrak.

The visit to Chicago of the New York company was made possible by a local sponsoring committee, of which Bentley G. McCloud is chairman, and Mayor Martin H. Kennelly is honorary chairman. The Chicago group hopes that the present engagement will lead in future seasons to a joint sponsorship of the opera company by both cities, expanding its range of activity and extending the length of its seasons.

The demand for tickets indicates that there will be little, if any, need to draw upon the \$40,000 guarantee fund set up by the Chicago committee to underwrite the current engagement. With the 3,600-seat Civic Opera House scaled at a \$4.94 top, the company can break even with attendance averaging 75 per cent of capacity, and sales thus far justify the belief that the figures for the season will at least reach, if they do not surpass, this mark.

The enthusiasm of both the public and the press for the New York City Opera Company's productions is heartening, for the history of opera has been tortured and intermittent since the collapse of the Chicago Civic Opera Company, sponsored by the late Samuel Insull, in 1932. The most recent attempt to create a local company was a disastrous failure; a collection of artists was brought from Europe in 1946, and many of them were left stranded in the United States when the sponsors of the season failed to obtain enough advance financing even to lift the curtain on the first performance.

The 1946 project was a private venture, however, while the current undertaking possesses the advantage of the support of civil leaders whose motives are clearly devoid of self-interest. There is every reason to expect, therefore, that the New York company will visit Chicago again next season, and that plans for a coalition of the resources of the two cities will take shape rapidly. As yet it has not been decided whether to maintain a single company, functioning in both cities under one management, or to establish two separate companies, with facilities for the interchange of artists and productions.

Regardless of the exact nature of the plan finally adopted, the company can apparently count on the support of several other cities in the middle west. Initial inquiries have already been made by groups in Milwaukee, Minneapolis, and Detroit. Sponsors of the project in New York and Chicago already begin to envisage a nationwide company, providing opera seasons in many cities, and drawing talent and ideas from all quarters.

The near-capacity audience at the opening performance of *Salome* winced only slightly at the proceedings, for Leopold Sachse's stage direction had modified much of the goriness of the earlier productions of this opera in Chicago. Brenda Lewis, as *Salome*, was self-controlled and almost calm as she addressed the severed head. Her dancing was graceful rather than violent, and she used her

beautiful, bright-toned voice expertly. Frederick Jagel's Herod, meticulous vocally, was also a restrained characterization, and Walter Cassel sang Jochanaan with reserve as well as power. Other major roles were sung by Mary Kreste, the Herodias, and Rudolph Petrak, the Narraboth. With Mr. Halasz conducting, the entire performance was technically sound and full of feeling.

For the second performance, *Carmen*, on Dec. 3, the house was sold out. Winifred Heidt, whose voice, looks, and acting ability are well suited to the title role, gave an exceptionally good performance, in which she was well supported by Ramon Vinay's hot-blooded Don José. Ann Ayars made a demure and sweet-voiced Micaela, but James Pease's Escamillo was rather anemic. Joseph Rosenstock, in the conductor's pit, kept the action moving fast.

Gian-Carlo Menotti's two short operas—*Amelia Goes to the Ball* and *The Old Maid and The Thief*—were given on Dec. 4. The audience was much smaller than on preceding nights, but it responded to the light-hearted mood of the stage action with much laughter and applause. In *Amelia Goes to the Ball*, Frances Yeend, as Amelia, Walter Cassel, as The Husband, and William Horne, as The Lover, sang and acted the three main roles skilfully. Julius Rudel conducted. The second opera, with Marie Powers as the Old Maid, was a bit heavy-handed. Other roles were sung by Virginia MacWatters and Ellen Faull, Thomas P. Martin conducted.

There was another double bill on the following evening, Dec. 5—*Cavalleria Rusticana* and *Pagliacci*. Suzy Morris made a fiery Santuzza, and Mario Binci and Ralph Herbert were effective as Turiddu and Alfio. Richard Bonelli's singing of the Prologue to *Pagliacci* won him prolonged applause, and Ann Ayars, as Nedda, confirmed the good impression she had made earlier as Micaela.

Chicago had one of its rare opportunities to hear Debussy's *Pelléas and Mélisande* on Dec. 6. Theodore Komisarjevsky's austere settings were rather a shock to the eye after the shadowy stagings of earlier productions, but their sharpness became blurred and they seemed quite right once the music had established the opera's atmosphere of enchantment. The *Mélisande* was Maggie Teyte and though her voice had lost much of its former luster, she still could make the audience feel the mystery and magic of the role, in which she had been coached by Debussy himself. Robert Rounseville made a remarkable Pelléas, poetic in manner and appearance, and vocally excellent. Carlton Gauld, as Golaud, combined a noble stage manner and magnificent singing. Oscar Natzka, Mary Kreste, Virginia Haskins and Arthur Newman contributed importantly to the success of the performance under Jean Morel's sensitive direction.

Puccini's *La Bohème* was given on the following evening, and in this, too, there were many departures from the accustomed scenic treatment. The café scene, for instance, was really wintry, and only wine, rather than a complete meal, was served. Ann Ayars made a charming and appealing Mimì, with a middle voice of exceptionally beautiful quality. Eugene Conley as Rodolfo, displayed a remarkable vocal range, though sometimes he strove too hard for volume. The cast also included Ralph Herbert, Norman Cordon, and Dorothy MacNeil. Joseph Rosenstock, the conductor, kept an excellent balance between orchestra and singers.

The performance of Mozart's *Don Giovanni* on Dec. 8 was distinguished particularly by the polished and eloquent playing of the orchestra under Laszlo Halasz's direction. Among the singers, Virginia Haskins, as Zerlina, was outstanding. She used her small but lovely voice with taste and dexterity in Batti, batti. As Don Giovanni, James Pease, though vocally adequate, did not act his role with the dash and sophistication it requires. Norman Cordon and Edwin Dunning were effective as Leporello and Ma-setto, but Ellen Faull, as Donna Anna, Marguerite Piazza, as Donna Elvira, and Rudolph Petrak, as Don Ottavio, were not at home in their roles.

Art Center Plans Prepared in Chicago

University of Chicago Takes Preliminary Steps for New Artistic Focal Point

CHICAGO.—A ten-million-dollar art center, to house musical, artistic and theatrical activities of many kinds, is envisaged in a plan announced by the University of Chicago. Architects' drawings for a large structure on the lake front in Chicago have already been prepared, and the University of Chicago administration has committed itself to the not inconsequential task of raising the necessary funds. The edifice will be built to the east of Michigan Avenue, along the south side of Randolph Street, and will involve the use of land and air rights belonging to the Illinois Central Railroad, whose suburban station and freight yards are located in this area. The railroad is already reported to have agreed to make its property available for the development.

The proposed institution, according to one spokesman, is conceived as "a sort of year-round, super-Tanglewood of the Midwest, with the additional importance that as much attention will be paid to painting and sculpture, the drama and the allied arts as to music." The University of Chicago would administer the institution, and, in keeping with the university's general educational principles, students would not work for credits. There is a strong possibility that the Chicago Symphony Orchestra might be induced to move to the new center from its present home in Orchestra Hall, which is in many ways outmoded and inadequate for the orchestra's present activities, and particularly for the operation of its training school for instrumental players, the Civic Orchestra of Chicago.

Tentative plans call for a large auditorium seating about 3,500, equipped for symphonic and operatic performances, and a smaller hall for plays and chamber music. There will also be studios for music and art students, and the necessary facilities for the design and construction of settings. A large parking area will be provided under the building. Half of the necessary \$10,000,000 is to be spent on the building, and the other half on endowment.

Furtwängler Offered Chicago Symphony Post

BERLIN.—Wilhelm Furtwängler, conductor of the Berlin Philharmonic, has been offered the position of conductor of the Chicago Symphony, according to an announcement made by his secretary. Mr. Furtwängler, who is on a tour of Europe with the Berlin orchestra, has not as yet decided whether to accept the offer. Details were not disclosed.

Ernest Newman Celebrates Eightieth Birthday

LONDON.—Ernest Newman, one of the noted music critics of the world, celebrated his eightieth birthday on Nov. 30. Mr. Newman first made a name for himself on the Manchester *Guardian* and the Birmingham *Post*. For the last 28 years he has been music critic of the London *Sunday Times*.

American Visit for Glyndebourne Opera

National Arts Foundation Approves Plan at Annual Trustees' Meeting

A plan to bring the Glyndebourne Opera from Sussex, England, for a three-week Mozart season at the McCarter Theater in Princeton, N. J., from Oct. 3 to 22, 1949, was approved by the trustees of the National Arts Foundation at their annual meeting in New York on Dec. 8. The opera project, to be arranged in co-operation with other sponsors, was one of six features in a comprehensive arts program to be undertaken.

The trustees also voted to establish an Institute for Creative Work in the Arts, modelled after the Institute for Advanced Study, at Princeton. In the new institute creative artists and scholars may be invited to pursue their work in their own way, according to their own wishes, entirely independent of any other activity. Other aspects of the total plan envisage: (1) The subsidizing of young apprentice or assistant conductors for several American orchestras, on the condition that they be allowed to conduct rehearsals and public concerts; (2) the completion of arrangements for an exhibition of Swedish folk craft in New York and 22 other American cities; (3) the expansion of the program of exchange artists initiated last summer in France, Norway, Sweden, Finland, and the British Isles, including the granting of fellowships, sponsoring of lectures, and rendering of assistance to teachers and consultants, especially in design, to work in foreign countries; (4) the continuation of the foundation's research in the ways in which art can become more important in the lives of the American people. To this last end, authors, composers, architects, dramatists, painters, designers, educators, and leaders in public affairs are being asked for suggestions.

Carleton Smith was reappointed director of the National Arts Foundation at the annual meeting. Marian Anderson, Pierre Monteux, Gregor Piatigorsky, Jan Sibelius, Deems Taylor and Lawrence Tibbett were added to the foundation's list of musical advisors. Robinson Jeffers and Edith Sitwell were named poetry advisers, and Sir Osbert Sitwell was elected a member of the advisory committee on letters.

The foundation aims "to stimulate creation, interpretation and appreciation of the arts in the United States, and to make the culture and thought of all countries more widely known through reciprocal interchange of art and artists." It is endowed by private funds to carry on public education in the arts. A liaison division works with existing organizations interested in the arts, including museums, libraries, symphony orchestras, other foundations, educational institutions, and industrial sponsors of art.

Commenting upon the foundation's newly announced plans, Mr. Smith observed: "We will have more and more leisure time. It remains to be determined whether, like the ancient Romans, we will have circuses and get drunk every Saturday night, or whether, like the Greeks, we will build Parthenons."



THE VIOL

THE birth and the sufferings of Christ have inspired more artists than any other event in the history of the western world. The countless masterpieces of painting and sculpture devoted to the story, the poems and legends and the carols and hymns, of both Europe and the new world, form an unbroken chain from the early days of the Christian era to the present. A thousand shapes and colors have been given to the chronicle, from the somber, tremendously moving realism of Grünewald to the loveliness of the Raphael madonnas, and from the poignance of the old carols to the pastoral charm of the Christmas section of Handel's Messiah.

In no musical form has the story been more subtly and intimately retold than in the solo song of the nineteenth and twentieth centuries. From the hundreds of examples, I shall pick only a few to show how the dramatic resources of the lied and other musical styles have been employed to give new freshness and immediacy to this great, universal human drama.

The profound appeal of the story arises not merely from its religious significance but from its human implications. The artists of the middle ages, for all their fascination with the oriental splendor of the imagery, were primarily concerned with the mystical and symbolical aspects of their work; modern composers, painters and poets have found an equally potent inspiration in the psychological and purely human elements of the narration. One cannot make too sharp a distinction, for the older masters did not fail to express their reverence and adoration in vividly realistic terms; and modern artists have not lost the glow of religious imagination, even in works which were not designed for ritual or specifically dogmatic purposes.

One of the most poignant musical portrayals of Christ's suffering is Brahms' arrangement of Maria ging aus wandern, in the magnificent collection of old German folk-songs that he published in 1894.

"Maria ging aus wandern so fern in's fremde Land, bis sie Gott den Herren fand." (Mary set out wandering, far into foreign lands, until she found God, the Saviour).

Each of the cruel details is added with masterly understatement.

"Das Kreuz das musst' er tragen nach Jerusalem, wohl vor die Stadt wo er gemartert ward. . . . Was trug er auf sein'm Haupte? Eine scharfe Dornenkrone." (He had to carry the cross to Jerusalem, to the city where he was martyred. . . . What was he wearing on his head? A crown of sharp thorns).

In the refrain, typical of the moralizing twist given to the old poems and legends, the details of the picture are set off in a verbal frame.

"Daran soll man bedenken, ein Jeder jung or alt, dass das Himmelreich leid't Gewalt." (From this we should learn, each and every one of us, young or old, that the kingdom of heaven is reached through suffering).

The heavy, weary tread so magically

The three Biblical scenes reproduced here are from woodcuts by Albrecht Dürer.

The Christmas Story Reflected in the Lied

By ROBERT SABIN

expressed by the melody of this song has been emphasized in Brahms' arrangement. Nothing is more masterly than the touch of chromaticism with which he intensifies the description of the crown of thorns. The work remains a folk-song, undefiled; and yet Brahms has managed to give it the dramatic range and structural subtlety of the lied.

Among the greatest lieder inspired by this theme are Hugo Wolf's settings of Edward Mörike, who was not only a supreme lyric poet but also, for many years, a pastor in the German town of Kleversulzbach. Mörike's poems combine an extraordinary visual intensity of imagination with unsurpassed verbal felicity.

One of his finest lyrics, which in turn inspired one of Wolf's finest songs, is even called Auf ein altes Bild (In an old painting). Vowel and consonant sounds are employed

Wolf, which has the same universal quality. It is a drama in miniature, in which Joseph comforts Mary, as they hasten towards Bethlehem, where the child will be born.

"Nun wandre, Maria, nun wandre nur fort. Schon krähen die Hähne und nah ist der Ort," sings Joseph. (Now wander, wander on, Mary, onward, onward. The cocks are already crowing and our destination is near).

With a wonderful stroke of tone-painting, Wolf colors the phrase: "Wohl seh' ich Herrin, die Kraft dir schwinden; kann deine Schmerzen, ach, kaum verwinden." (I can see only too well, O blessed one, that your strength is failing; you can scarcely master the pangs).

But perhaps the most touching passage is Joseph's tender and naive pledge: "Wär erst bestanden dein Stündlein, Marie, die gute Botschaft gut lohnt ich sie. Das Eiselein hie gäb ich d'rum fort!" (If you were only past your hour, Mary, I would reward the good news richly. I would give my little donkey here, just to hear it!)

To the same gallery of religious masterpieces belong Wolf's songs, Schlafendes Jesuskind; Die ihr schwebet; Ach, des Knaben Augen; and Herr, was trägt der Boden hier.

Less profound, but charmingly colorful, is Richard Strauss' setting of Heine's Die heiligen drei Könige aus Morgenland, composed in 1906 and dedicated to the composer's mother. It should be sung in the orchestral version, but a piano setting exists. Typical of Strauss' pictorial imagination is the trumpet theme that flares forth at the line, "Der Stern blieb stehen über Josephs Haus" (The star



Maria Verkündigung

with wonderful discrimination and evocativeness in these lines:

"In grüner Landschaft Sommerflor, bei kühlem Wasser, Schilf und Rohr, schau, wie das Knäblein sündelos frei spielt auf der Jungfrau Schoß!" (In the summer bloom of a green landscape, beside the cool water, reeds and rushes, see how the innocent Christ child is playing, carefree, in the Virgin's lap).

Then comes one of the most dramatic and harsh surprises in all poetry.

"Und dort im Walde wonnesam, ach, grünet schon des Kreuzes Stamm!" (And there in the wondrous wood, alas, the stem of the cross is already waxing strong!).

At first glance, one is surprised that Wolf would have dared to add a musical setting to so perfect a poem. But no sooner does one examine the music than one is equally amazed that the two elements—text and tone—ever existed separately. Through the device of a brief prelude and postlude, Wolf gives a frame to the picture. He employs a subtle meter, with heavy accents, at first on beats one and three of the four-four measure, and later on other beats. The melody reflects the changing colors of Mörike's vowel sounds with uncanny skill. And when the anguish of the phrase, "Ach, grünet schon des Kreuzes Stamm!" breaks forth, Wolf mirrors it with a stabbing dissonance.

In the Spanisches Liederbuch series we find another masterpiece by Hugo



Die Anbetung der Hirten

stood still over Joseph's house). And, with a justifiable disregard for Heine's irony, he has used instrumental means to vivify the lines, "das Ochselein brüllte, das Kindlein schrie, die heil'gen drei Könige sangen" (The ox lowed, the child wept, the three wise men sang). The postlude of this song is one of Strauss' most happy and unforced pages. It glows like an altar-piece.

In the song literature of other nations one finds comparable masterpieces. One of the most unusual and tragic of all is Peter Warlock's The Frostbound Wood. Bruce Blunt's verse is reminiscent of the metaphysical poets, not in its form but in its spirit:



PSALTERY

"Mary that was the child's mother Met me in the frostbound wood: Her face was lovely and care-laden Under a white hood.

"Past she went with no word spoken, Past the grave of Him I slew, Myself the sower of the woodland And my heart the yew."

Warlock has set these words with a melodic shape and rhythmic freedom reminiscent of Gregorian chant, but he uses the full resources of modern harmony to achieve an effect of numbed grief and desolation. The final chord, built up largely in fourths (A-D-G sharp-C sharp-E sharp, with the voice on a high E natural) is one of those sonorities which seem inevitable, once they have been created, so perfectly are they suited to their musical purpose.

It would be possible to write an entire volume on the musical literature woven about any one of the incidents in the life of Christ. Where else can one find a theme which has been treated by so many different types of artists, professional and amateur, in so many different ways? The time span alone is awe-inspiring. For almost two thousand years, men of all western nations have devoted themselves to the story, and yet it has lost none of its potency. Warlock's song, composed only about twenty years ago, is as fresh as the old German folk song arranged by Brahms. Wolf's Mörike settings remind one of the Virgins of Giotto, in their almost impersonal nobility and universality of style.

Even at this very moment, in the Kentucky hills, in the back-country of England, and on the continent, it is highly probable that new songs and legends are being woven about the Christmas story. Underneath the clichés and the commercialism which have made inroads upon the Christmas spirit there remains permanently a core of integrity, of which this music is a shining proof.



Christus vor Maria

Faust Symphony Revived in Boston

**Koussevitzky Conducts Work—
Burgin Given Mahler Medal—
Mayes Is Soloist**

BOSTON—For the Boston Symphony concerts of Nov. 26 and 27 at Symphony Hall, Serge Koussevitzky returned to the conductor's stand after a respite following the season's first New York trip. He conducted a list including Liszt's rarely heard Faust Symphony; Ettore Pinelli's arrangement, for massed strings, of Corelli's Sarabande, Gigue, and Badinerie; and Boccherini's B flat Concerto, Op. 34, in which Samuel Mayes, the orchestra's new first cellist, made his solo debut.

Fustian and long though it may be, the Faust Symphony still is vast and beautifully wrought music, a curious mingling of sensuality and spirituality (as, indeed, was Liszt himself), by turns complex and naive, but always interesting and frequently imposing. In the choral finale, with its upsurging sonorities of organ, orchestra, and male voices, one can feel very exalted indeed. But the words are another matter, and the last two lines, Das Ewig-Weibliche zieht uns hinan, are nonsense, even if by Goethe. "The Eternal Feminine leads us (meaning men) upward!" Bosh! Rot! Bah! Humbug!

The performance was a miracle of poetic eloquence. Mr. Koussevitzky and the orchestra were in their best estate, and the soloist, David Lloyd, gave an uncommonly accurate and effective performance, his tenor voice rising easily over the mass of tone. The members of the Boston University Male Chorus, prepared by James R. Houghton, acquitted themselves well.

Although Samuel Mayes had given indications earlier in the season, in solo passages of other scores, that he is a fine musician, it took this magnificent performance of the Boccherini Concerto to reveal how superb a cellist he is. His technic is virtuosic; every phrase is articulated with the finest style and pervading grace. Everything sings. His tone is slender, clear, luminous, never dry, and never lush, and it carries even at the softest pianissimo.

Richard Burgin, the orchestra's associate conductor, conducted one of his finest performances when he presented Mahler's Fifth Symphony at the Nov. 19 and 20 concerts. This was a tremendous reading of a great score, polished in detail and overwhelming in sweep and intensity. Mr. Burgin was presented with the Kilenyi Mahler Medal by the Bruckner Society of America after the Nov. 19 program. The award was made by Warren Storey Smith, music critic of the Boston Post and an honorary director of the Bruckner Society. Both concerts opened with Haydn's Symphony No. 99, in E flat.

Mr. Burgin repeated the Mahler work at the Nov. 21 concert, which also included Poulenc's Concerto for Organ, Tympani, and Strings, with E. Power Biggs as organ soloist.

Mr. Koussevitzky again conducted Corelli's Sarabande, Gigue, and Badinerie, transcribed by Pinelli, in the Nov. 23 concert, together with Wagner's Prelude to Lohengrin, Prokofiev's Scythian Suite, and Brahms' First Symphony. **CYRUS DURGIN**

Hans Kindler Resigns from Washington Conductorship

WASHINGTON.—On Nov. 20, Hans Kindler resigned from his post as conductor of the National Symphony, which he organized here 17 years ago. Howard Mitchell, associate conductor of the orchestra, was named to succeed him. Mr. Kindler gave no reason for his action.



James C. Petrillo, president of the American Federation of Musicians, signs the agreement that ended his organizations' year-long ban on recording. Frank K. White, president of Columbia Records, Inc., and Samuel R. Rosenbaum look on.

Agreement Ends Ban on Recording

**AFM-Record Industry Pact
Held Legal by Government—
Pressing of Discs Resumed**

WASHINGTON, D. C.—The ban on recording which has been in force since Dec. 31, 1947, was lifted on Dec. 13, when Attorney General Tom C. Clark held that the trust and labor agreements entered into by James C. Petrillo's American Federation of Musicians and the phonograph recording industry do not violate the Taft-Hartley Act. This was the culmination of negotiations after the "Diamond Plan" (a plan suggested by Milton Diamond, special counsel for the union, to administer by trustee a fund collected from royalties) had been tentatively accepted by management and labor, and a trustee had been appointed by the recording companies.

This trustee is Samuel R. Rosenbaum, director of the Philadelphia Orchestra Association, who will receive a \$25,000 salary for his new duties. These will consist of administering a welfare fund, comprising royalties of one cent to two-and-one-half-cents per record, to the end of providing free concerts by musicians, either union or non-union, in stated localities. Each locality will be assigned funds pro rata, but disposal of the funds will be under the direction of the trustee. The payments are retroactive, and royalties will be collected on records sold in the future but produced between Sept. 20, 1943, and Dec. 31, 1947, and between Oct. 1, 1948, and Dec. 31, 1953. Thus, the plan will be in operation for five years.

Succeeding trustees are to be appointed by the Secretary of Labor, it was pointed out by the present secretary, Maurice J. Tobin. Mr. Tobin was instrumental in negotiations leading up to the settlement, as he had been asked for an opinion on the legality of the plan, and had in turn asked the opinion of Mr. Clark. The handing down of an opinion by Mr. Clark was said to be unusual, as the Attorney General ordinarily does not respond to such requests. However, it was an opinion given to the Secretary of Labor and not to an outside agency. The original memorandum had been prepared by William S. Tyson, solicitor of the Department of Labor.

The cutting of new discs was resumed immediately by the record companies, which include Capitol Records; Columbia Records, Inc.; King Records, Inc.; Loew's, Inc.; M-G-M Record Division; Mercury Record Corporation; Phonograph Record Manufacturers Association, Inc.; and Radio Corporation of America, RCA Victor Division. A new contract was signed on Dec. 14 in ceremonies at Mr. Petrillo's office.

Details of the agreement were made known after the announcement of Washington's approval of their legality. The main provisions are as follows:

(1) A trust fund to be created by the record companies financed by royalty fees on each disk sold. The fees are calculated to run at about \$2,000,000 annually.

(2) As trustee of the fund, Mr. Rosenbaum must make expenditures to employ musicians for concerts which will be open to the public free of charge.

(3) The resources of the fund will be distributed on a per capita basis to local branches of the union throughout the country. Each area within a local's jurisdiction will have assigned to it a specific percentage of the total fund.

(4) As trustee, Mr. Rosenbaum will have authority to decide the location and sponsoring auspices of the free concerts to be held within a local's jurisdiction.

MTNA Will Hold Meeting in Chicago

**Music Teachers' Association
Annual Gathering to Begin
On December 29**

The Music Teachers' National Association, now in its 73rd year, will hold its annual meeting from Dec. 29 to Jan. 1 in Chicago, with its headquarters at the Stevens Hotel. The programs will take place in conjunction with the annual meetings of a number of other professional groups—the National Association of Schools of Music (Dec. 28 to 30); the American Musicological Society (Dec. 27 to 30); the Music Library Association (Dec. 29 and 30); the National Association of Teachers of Singing (Dec. 28 to 30); the American String Teachers Association (Dec. 30 to Jan. 1); and Phi Mu Alpha Sinfonia (Dec. 28 to 30). Informal meetings will also be held by members of the following groups: National Federation of Music Clubs; American Matthey Association; National Music Council; Sigma Alpha Iota; Mu Phi Epsilon; and Delta Omicron.

In addition to general sessions, members of the MTNA will divide into smaller interest groups for section meetings in such fields as piano, voice, violin, theory, organ and choral music, psychology, audio-visual aids, college music, and state and local associations. A long list of speakers includes William Barnes, Henry Cowell, Paul Creston, Domingo Santa Cruz, Oliver Daniel, Rudolph Ganz, Boris Goldovsky, Scott Goldthwaite, Glen Hayden, Frederick Sternfeld, Halsey Stevens, Virgil Thomson, Richard De Young, Roy Welch, and many others. The annual banquet will take place on Dec. 30. Concerts will be presented by the Chicago Symphony Orchestra, the Juilliard String Quartet, the Northwestern University Quartet, and Seymour Lipkin, pianist. The Chicago meetings will not be the only ones held by the MTNA this season. A supplementary west coast meeting will take place in San Francisco from Aug. 17 to 20.

Verdi Festival Milk Benefit Scheduled at Metropolitan

Three casts will appear in a Verdi program, for the benefit of the Free Milk Fund for Babies, on Jan. 11. The benefit will include the first act of La Traviata, and the second acts of Rigoletto and Aida.

The casts will include Dorothy Kirsten, Charles Kullman, Patrice Munsel, Giuseppe di Stefano, Robert Merrill, Lubomir Vichogonov, Regina Resnik, Blanche Thebom, Torsten Ralf, Frank Guarrera, Philip Kinsman, and Nicola Moscona.

Music Schools To Meet in Chicago

**National Association to Hold
25th Anniversary Convention
In Conjunction with MTNA**

The National Association of Schools of Music will celebrate its 25th anniversary with the annual convention to be held at the Stevens Hotel in Chicago from Dec. 27 to 31, in conjunction with the meetings of the Music Teachers National Association and the American Musicological Society. The association came into existence in October, 1924, at Pittsburgh, when men from 23 independent music schools gathered to form the organization, with a first objective of standardizing the requirements and curricula of the nation's music schools.

Under the leadership of Donald M. Swarthout of the University of Kansas, president of the NASM, the forthcoming Chicago convention promises the traditional series of concentrated committee meetings, and the morning, afternoon, and evening general sessions, with emphasis on both old and new problems confronting the educators. While the Commission of Curricula still occupies a place of the utmost importance, in recent years the speaker's platform has also accommodated an increasing number of representatives of such newer fields as radio, musical therapy, and music in industry.

The anniversary convention will honor the men who have contributed to the growth and prestige of the NASM through its first quarter century. Among these leaders are Howard Hanson, of the Eastman School of Music; Earl Moore, of the University of Michigan; John J. Hattstaedt, of the American Conservatory, in Chicago; Burnet M. Tuthill, of the Memphis College of Music; James T. Quarles, of the University of Missouri; and the present president, Mr. Swarthout. On Dec. 30, the members of the NASM will join the MTNA delegates in a joint banquet, with guest speakers and a musical program.

Palermo Festival Dates Announced by Sponsors

PALERMO, ITALY.—The International Society for Contemporary Music has announced that the 23rd festival sponsored by the society will be held at Palermo, from April 22 to 30, 1949. Composers may submit works for consideration by an international jury, which will select the compositions to be performed. Arnold Schönberg, whose 75th birthday falls next year, will be honored by a special concert, including several of his important compositions.

The Story of Music in America

BALTIMORE

By GEORGE KENT BELLOWS



The Washington Monument and the city of Baltimore as they looked before the Peabody Institute replaced the low building at the left of the tall shaft

BALTIMORE, gracious city of the South, has never quite grown up. It is content to eat superlative food, attend the races and dance a cotillion. These have been Maryland traditions for so long that it would be unthinkable to change. Never in Maryland would one find the simplicity of Puritan New England, nor the Quaker austerity of Pennsylvania, or even the commercial spirit of New Amsterdam. Rather, the tempo is that of a well-fed, contented existence in a new world, free from the intolerance of the old.

Because Cecilius Calvert, founder of the Maryland colony, was a British peer used to leisurely living, the new colony was always gay and alive. With the land divided into large plantations or manors, the style of living recreated English country life as nearly as possible. It is safe to assume that Baltimore's first music was that of the virginal and spinet, which were brought over on the clipper ships that crowded its wharves. There must have been singing of madrigals after the bountiful meals, as had been the custom in Elizabethan England.

Walking through the streets of quaint Annapolis, where the same houses have stood for nearly two centuries, or strolling across the lawns of gracious country estates, it is easy to imagine each household making its own music and entertainment. Naturally, then, it is not surprising to find little comment on formal music until well into the eighteenth century.

In 1765, an announcement was made by one Hugh Maguire, to the effect that a singing school would be opened by him in St. Anne's Church in Annapolis, for the purpose of teaching "the new version of the Psalms, with all the tunes, both of particular and common measure: and if agreeable to young ladies, will attend them at their own house, where such as play on the spinet may in a short time and with the greatest ease learn the different Psalm tunes." In 1776, Richard Parker, an organ builder, advertised an organ with two unisons, octave and lute stop.

The first mention of an orchestra in America is believed to have been in 1752, with the performance of *The Beggar's Opera* in Upper Marlboro, Maryland. Between 1790 and 1800, French comedians gave many performances in Baltimore, as well as other eastern cities; among the works they presented were Rousseau's *Pygmalion*, Grétry's *Zémire et Azor*, and Richard Coeur de Lion. Also, in 1794, Paisello's opera, *The Barber of Seville*, was sung in an English version.

By 1799 a music society existed in Baltimore. The end of the eighteenth century found frequent announcements of concerts, vocal as well as instrumental. These paralleled similar performances in London, and the quality was probably just as good.

The nineteenth century forms a dividing line in the history of the city's musical development. At this time Baltimore was the third largest city in the country, and was still under the

domination of foreigners. It is amazing to discover the variety of musical performances and the great number of Europeans who appeared here. This century was to see many unusual musical developments. One of interest was the fact that, in 1814, a certain Thomas M. Walker advertised "a piano just finished." Soon to be established were the firms of Wm. Knabe and Charles M. Stieff, carrying on a continuous line of pianoforte making from the old country.

AN event of significance was the writing of the words of our national anthem by Francis Scott Key, during the battle of Fort McHenry, in 1814, when he was in detention on board a British ship. He recounted his experiences afterwards to his brother-in-law, Chief Justice Roger B. Taney. Key had just been through the siege at Washington, and, on an errand in Baltimore, was captured and held by the British. He knew what it would mean if Baltimore fell, so with mounting tension, he watched all night, as the bursting rockets turned the scene into day. When the gray light of dawn appeared, he saw the enemy hastily retreating, and the flag he had so anxiously watched for still fluttering in the breeze. Snatching an old letter out of his pocket, he jotted down his immortal lines, finishing the song in the liaison boat, on his way to shore. That night, when he reached his hotel in Baltimore, he wrote out the text as it now stands, using the melody of one of the most popular of the day, *To Anacreon in Heaven*. The next day handbills were printed and distributed, and the song was sung that very night in the streets and taverns. A week later it was published by Joseph Carr, in his printing shop at 6 Gay Street. This was the first sheet music edition, and had been arranged by Carr's younger son, Thomas, who was then the organist in Christ Church. The original copy of *The Star Spangled Banner* is now in the Walters Art Gallery in Baltimore.

In 1821, the first performance in Baltimore of Haydn's *The Creation* was given in the new Roman Catholic Cathedral, by a chorus of two hundred voices that included members of the Harmonic Society; in 1822, an opera performance of an otherwise unidentified work called *Enterprise*, or *Love and Pleasure*, was given. In the same year Henry Dielman, Baltimore composer and performer, received the first degree of Doctor of Music ever given in this country. This degree was conferred by Georgetown College, in Georgetown, D. C.

Early in the century there had been a great influx of Germans into Baltimore, so it is not surprising to find, in 1836, the formation of the *Liederkranz*, today the second oldest singing society in the country. It was founded by Heinrich Scheib, who had come to Baltimore as the pastor of Zion Church. In April, 1840, this society gave Baltimore its first performance of Weber's *Der Freischütz*, under Dielman, with the *Liederkranz* group singing the choruses. This was the first of many music festivals

in Baltimore. One of the most important subsequent festivals, combining a number of German vocal organizations of the eastern and middle states, was presented at the old Front Street Theater in May, 1851. In 1852, Mozart's *Magic Flute* was performed, and from then on Baltimore was to hear much opera.

During the Civil War years the French Opera Company came to the city, bringing the famous tenor, La France. After the war, and until the close of the century, Baltimore saw a succession of gala performances: the Strakosch company, the Grand Italian Opera Company, Grau's newly formed French Opera Company, the German Männerchor, J. H. Mapleson with Her Majesty's Opera Company, Theodore Thomas' American Opera Company, Walter Damrosch conducting Wagner opera; and finally, in 1898-99, Grau brought the Metropolitan Opera Company. The artists' roster of these performances included: Patti, Kellogg, Gerster, Hauk, Eames, Melba, Nordica, the De Reszkes, Calvé, Campanari, Plançon, Sembrich, Lehmann, Schumann-Heink, and Gadski.

IN the middle of the century, one of the most important events in Baltimore's history took place; George Peabody endowed the Peabody Institute. Mr. Peabody had come to Baltimore to represent his father's business firm, which was housed in the old Congress Hall, so called because the Revolutionary Congress, driven from Philadelphia, had met there.

In 1857, George Peabody announced the founding of the Peabody Institute. This magnificent bequest was to inspire Johns Hopkins and Enoch Pratt, as well as many wealthy citizens in other states, to similar benefactions in various educational fields. Aiming at the encouragement of local culture, he proposed four separate channels—a library, a school of lectures, an art gallery, and an academy of music.

In their choice of a location, the trustees did a bold thing in going as far north as the Washington monument, which was some distance from most of the city's activities. On the site of an old marble yard, where the very blocks that were in the monument had been shaped, a two-story marble building was begun in 1850. This building may still be seen today, although the school has been extended to the east. By 1878, the necessary enlargement of the Monument Place building saw all four divisions of the Peabody Institute under one roof, with the name of the Academy changed to Conservatory of Music.

The first director of the Peabody Institute was L. H. Southard, of Boston. The South, after the Civil War, was probably not too congenial a place for a Yankee, and in 1871,

Asger Hamerik, a Dane, was invited to head the Institute in his place. An excellent musician who had been a pupil of Gade, von Bülow, and Berlioz, he remained in Baltimore for 27 years.

Hardly had Hamerik settled himself in Baltimore, in 1873, than he was asked to hear a young man play the flute. The flutist was none other than Sidney Lanier, who had left his Georgia home, and was on his way to New York, where he hoped to make music, rather than poetry, his career. Stopping in Baltimore to visit a friend, he was urged to play for Hamerik, who was trying to persuade his Peabody Trustees to allow him to organize an orchestra worthy of the city. Since Italian opera was going out of vogue, and orchestral music was coming into great prominence, the time was ripe. Much impressed with young Lanier's playing, Hamerik offered him a position as first flutist in the new orchestra; and Lanier, greatly excited, accepted immediately.

To prepare himself for his new season, Lanier went on to New York, planning to study and practice diligently. While there, he played in many fashionable homes and at church concerts, attracting the favorable attention of the New York critics. He was finally persuaded to play for Theodore Thomas. It would be interesting to know what Thomas thought of his playing.

Lanier then returned to Baltimore, and played at the opening concert of the new Peabody Orchestra on Dec. 8. During the following years Lanier composed, taught at Johns Hopkins University, lectured and wrote poetry, all the time waging a losing battle with consumption. Today we have only Hamerik's tribute to the musicianship of the young man, but it is an eloquent one.

THE Peabody Orchestra under Hamerik was not however, the first local group. One existed as early as 1840, with Metz and Dielman as leaders. In 1850, Lenschow appeared with the Germania Orchestra, from Berlin, and from that time on Baltimore was always to have visiting orchestras, as well as its own. In 1871, Theodore Thomas brought his orchestra to Baltimore for concerts, and it also played for performances of the Baltimore Oratorio Society, founded by Sutro, which was one of the best singing groups of the time.

The Boston Symphony Orchestra came as early as 1886, and the season of 1894-95 saw the inauguration of the new music hall, now the Lyric Theatre, with a grand concert by the orchestra, under the baton of Paur, and with Melba, Scalchi, Maugière, and Plançon as soloists.

By this time the New York Phil-
(Continued on page 42)

Guests Conduct Brussels Concerts

Philharmonic Leaders Include Cantelli, Klemperer, Kubelik, and Daniel Sternefeld

BRUSSELS.—The Brussels Philharmonic presented the second program in its Series A at three concerts at the Palace of Fine Arts, Oct. 30 and 31, and Nov. 1, with Guido Cantelli conducting and Gregor Piatigorsky, cellist, as soloist. Mr. Piatigorsky played the Schumann Cello Concerto, and the orchestra also played Brahms' Tragic Overture, Busoni's Berceuse Elégiaque, and Hindemith's Mathis der Maler.

Arthur Grumiaux, violinist, was the soloist in the second program of the orchestra's Series B on Nov. 7, with Daniel Sternefeld conducting. Mr. Grumiaux was heard in Brahms' Violin Concerto, Paganini's Le Streghe, and Saint-Saëns' Introduction and Rondo Capriccioso. Mr. Sternefeld conducted Handel's Concerto Grosso in D minor and Kodaly's Dances of Galanta.

Otto Klemperer conducted the three concerts on Nov. 13, 14 and 15, which offered the third program in the series. This program consisted of Mozart's Symphony in D major, K. 19; Stravinsky's Symphony in Three Movements; and Beethoven's Third Piano Concerto, in which Claudio Arrau was soloist.

The Czech conductor, Raphael Kubelik, conducted the fourth program on Nov. 27 and 28. The orchestra played Martinu's Double Concerto and Rousset's Third Symphony. The pianist, Rudolf Firkusny, appeared as soloist in Brahms' First Piano Concerto.

Among other events of the Brussels season, several have been of interest. Charles Hens gave the first of six recitals covering the three organ styles of Bach on Nov. 7. Françoise Adnet, pianist, gave a recital on Nov. 9, playing works by Bach, Chopin, Beethoven, and Ravel. The Nov. 11 recital of Janos Scholz, cellist, contained works by Beethoven, Bach, Schubert, Fauré, and Locatelli. Geza Frid, pianist, was his accompanist. The Vienna Choir Boys, directed by Haymo Tauber, sang a program, on Nov. 21, consisting of polyphonic motets, popular songs, Viennese waltzes, and a one-act comic opera by Albert Lortzing. Edmund Kurtz, cellist, gave a recital on Nov. 22, playing Stravinsky's Italian Suite and works by Frescobaldi, Milhaud, Hindemith, Villa-Lobos, Ibert, Benjamin, Locatelli, and Brahms.

Ballet Theatre Will Resume Career in March

Ballet Theatre, which cancelled its touring commitments for the first part of the 1948-49 season for lack of funds, will resume its career early in March, according to the most recent announcement in a rapidly shifting series of reports and rumors. Present plans envisage a three-week season in the middle west, including Chicago, from March 21 to April 9; a Holy Week layoff; and a three or four-week season at the Metropolitan Opera House in New York, beginning about April 18.

The reorganization of the company will not be difficult, for most of the leading dancers, many of whom have filled stop-gap engagements since the cancellation of the fall season, will be available for the spring tour. Among these are Alicia Alonso, Igor Youskevitch, and John Kriza. Nora Kaye is another possible leading dancer, although she announced her retirement from the ballet stage at the time of her marriage last month to Isaac Stern, violinist. Lucia Chase and Oliver Smith will continue as co-managers.

English Dancers Open Paris Season

Scènes de Ballet, Checkmate Offered by Sadler's Wells; Fonteyn in Swan Lake

PARIS.—A return visit by the Sadler's Wells Ballet opened the Paris dance season with brilliance. Though the troupe has no dancers of international caliber except Margot Fonteyn, it is certainly one of the best in Europe, and the English are justly proud of it. The English do not tolerate untidiness, and at the Paris premiere this fact was everywhere in evidence. Even though the stage of the Théâtre des Champs Elysées was unfamiliar to them, the dancers displayed exemplary self-confidence and control.

Paris had already seen many of the ballets that were presented, among these were *Miracle in the Gorbals*, *Les Patineurs*, and *The Rake's Progress*. The list also included several novelties—*Scènes de Ballet*, *Symphonic Variations*, *Dante Sonata*, and the complete version of *Swan Lake*. In *Swan Lake*, the décors seemed out of key with the choreography, and the choreography in itself seemed a bit long, but Miss Fonteyn surpassed herself, and gave new life to this great masterpiece.

In *Symphonic Variations*, Miss Fonteyn and her colleagues exhibited extraordinary technical precision and discipline. In *Checkmate*, *Ninette de Valois'* choreography is more a mark of her intelligence than of her sensibility; despite a certain inner dynamism, this ballet is on the whole rather static, and the actual movement of the dancers is reduced to the point of monotony. Pamela May was an imposing *Black Queen*. *Oiseau Bleu* was not very well done, but Stravinsky's score for *Scènes de Ballet* once again proved the danceable quality of this composer's music.

Other recent spectacles in Paris have included a presentation by Léone Mail of her *Jeanne d'Arc*, in which she developed certain elements of the heroic theme in a modest but thoroughly artistic way, and a lecture recital by the Brazilian dancer, Eros Volusia. The Paris Opéra Ballet is soon to give premieres of two new works—*Bolivar*, and *Lucifer*.

JEAN SILVANT

Glasgow Hears Stern, Piatigorsky Programs

GLASGOW, SCOTLAND.—Scotland has enjoyed visits from a number of distinguished artists within the past month. Isaac Stern proved to be one of the most brilliant violinists of the day, and his recitals, with Alexander Zakin at the piano, were outstanding musical events.

Gregor Piatigorsky played Dvorak's *Cello Concerto* with the Scottish Orchestra in both Glasgow and Edinburgh, before leaving for New York on Nov. 24. When he returns to the United States he will undoubtedly speak in high praise of Walter Susskind, the Czech-born conductor of the Scottish Orchestra in Glasgow. At 36, Mr. Susskind vies with John Barbirolli for the position of premier British conductor. In Scotland he is held in high esteem, but the question is likely to be: Can we keep him?

Artur Rodzinski was prevented by illness from conducting the Scottish Orchestra on Nov. 20. His place was taken by Nicolai Malko, who was resident conductor in Glasgow from 1929 to 1932. Scholarly as ever, Malko left melodious memories of Beethoven's First and Tchaikovsky's Sixth Symphonies, and directed a smooth performance of Mozart's D minor Piano Concerto, with Mr. Susskind as solo pianist.

LESLIE GREENLEES



Haas

OPERA MANAGER IS DECORATED

As Edward Johnson receives the Order of Vasa from Swedish Consul General Lennart Nylander (right), a quartet of singers bursts into complimentary song: from the left, Jussi Bjoerling, Mrs. Arne Sonnégard, Mrs. Bjoerling and Joel Berglund. Mr. Berglund is the new director of the Stockholm Opera

Swedish Government Honors Edward Johnson

Edward Johnson, general manager of the Metropolitan Opera Association, recently received the Swedish Order of Vasa, Class of Commander, in tribute to "his eminence in the world of opera and as a token of appreciation of the hospitality and assistance shown to Swedish guest singers" at the Metropolitan.

The award, made by order of King Gustav V of Sweden, called attention to the fact that it "also symbolizes the esteem with which His Majesty re-

gards the Metropolitan Opera Association as a leader in operatic art." In accepting the award, Mr. Johnson stated that he was "fully cognizant of the high honor," and paid tribute to Swedish singers.

The presentation was made by Lennart Nylander, Swedish Consul General in New York, at ceremonies in his home. Present at the ceremonies were George A. Sloan, chairman of the Metropolitan's board of directors; Earl R. Lewis, assistant manager; and Joel Berglund and Jussi Bjoerling, of the Metropolitan's Swedish contingent.

New Orleans Hears Flagstad as Isolde

NEW ORLEANS.—Kirsten Flagstad, making her first American appearance of the 1948-49 season, sang *Isolde* in two performances of Wagner's *Tristan und Isolde* presented by the New Orleans Opera House Association, Nov. 16 and 18. These performances, along with two of Verdi's *Otello*, made up the first half of the Association's season.

The cast of *Tristan und Isolde*, in addition to Miss Flagstad, included Frederick Jagel, in his first performance anywhere in the role of Tristan; Margaret Harshaw, as Brangaene; Herbert Janssen, as Kurvenal; and Désiré Ligeti, as King Marke. Mr. Jagel acquitted himself well; Miss Harshaw was an impressive Brangaene; and both Mr. Janssen and Mr. Ligeti contributed to a well-rounded performance. Of Miss Flagstad, it can only be said that she was magnificent in every respect.

In *Otello*, the title role was sung by Set Svanholm; Giuseppe Valdengo was the Iago; and Sara Menkes, the Desdemona. All were outstanding.

Walter Herbert conducted both performances, and again demonstrated his high standards. William Wymetal was the stage director. Madeleine Beckhard was the chorus director. Lelia Haller, the ballet director, was responsible for the colorful dances in *Otello*.

Audience response was enormous for both productions. *Tristan und Isolde* surpassed all previous box-office records and necessitated the sale of seats beyond the angle of vision, which are not usually placed on sale.

The New Orleans Symphony, Massimo Freccia, conductor, began the season most auspiciously. The continued growth of the orchestra is attested to by the number of fine key men now playing with the organization. Soloists who have appeared with the orchestra so far this season include Maryla Jonas, Joseph Szigeti,

and Raya Garbousova.

The Philharmonic Society's series opened with a concert by Rudolf Serkin. Mr. Serkin's program, which included Beethoven's *Appassionata Sonata*, was well received.

HARRY B. LOEB

New Structure Begun In Lewisohn Stadium

Excavations for a permanent structure to replace the seasonal and temporary summer quarters of the Lewisohn Stadium concerts were begun recently in the amphitheater at 138th Street and Convent Avenue in New York. The \$400,000 structure, which is being built with funds allocated by the city, will be ready next June, when the 32nd season of outdoor summer concerts is scheduled to begin.

The new orchestra shell and building, which will be used by the City College athletic association during the fall and winter, will have facilities on its fifty-foot-deep stage for the presentation of operas, including rigging for scenery, footlights, and floor pockets and trap doors.

Joel Berglund to Head Swedish Opera Company

STOCKHOLM.—Joel Berglund, Metropolitan Opera baritone, was recently named as head of the Stockholm Opera; he will succeed Harold Andre, the present manager, who will retire at the end of the year.

Government Sponsored Orchestra in Argentina

BUENOS AIRES.—Argentina will soon have a symphony orchestra supported by the government, according to a recently issued decree. The decree, which originated in the Secretariat of Education, said that the orchestra's expenses will be met with funds allocated by that agency.



Burnoose and Scimitar

Edwin Booth, the great nineteenth-century Shakespearean actor, was the original owner of the purple burnoose, or woolen mantle, which Ramon Vinay wore in the title role of Verdi's *Otello* in the Metropolitan's opening performance. The burnoose was turned over to Mr. Vinay by May Davenport Seymour, curator of the music and theater collections of the Museum of the City of New York. The museum acquired it from the Players Club, the theatrical club founded by Booth; and the gentlemen in their handsome old clubhouse opposite Gramercy Park undoubtedly expect Mr. Vinay to return it to the museum when he is through with it.

Miss Davenport also found another valuable memento for Mr. Vinay's use—a jeweled gold Moorish scimitar which had been the property of her grandfather, E. L. Davenport, who at one time alternated with Booth in the roles of *Iago* and *Othello*. (In Shakespeare's drama an actor can play either role, since he is not limited by the range of his singing voice.)

Another unique prop that figured in the performance was the handkerchief carried by Licia Albanese as Desdemona, until Leonard Warren, the *Iago*, came into possession of it and employed it to further his fatal intrigue. The handkerchief, elaborately embroidered with yellow flowers, must have felt at home when the singers referred to it as a *fazzoletto*, since it was once the property of the celebrated Italian actor, Tommaso Salvini.

International A

Inscrutable are the processes of UNESCO, more laboriously known as the United Nations Educational, Scientific and Cultural Organization, which is now seeking to bring cultural harmony to the world through discussions, in remote Beirut, Lebanon, of topics of international concern. Having accomplished nothing visible, or audible, for the exchange of music or musical ideas among the disparate nations of the earth, UNESCO delegates gave their attention, at a recent meeting, to an Austrian plea for unanimity about the number of times the note A should be required to vibrate in any given second. The Austrian delegation pointed out,

with expressions of appropriate pain, that virtually no country has adhered to the pitch standard for A established at Vienna in 1885, when everyone agreed that 435 was a good number of vibrations to let it have. There is no excuse, they feel, for apostate organizations like the Boston Symphony Orchestra, which over the years has gradually advanced the vibration rate of its A to 445. The standard tuning fork used at the Vienna meeting has been preserved; since the UNESCO delegates reached no decision, anyone who wonders where A is, must still take a trip to Vienna.

Half Local Sponsorship

"There is an error in your Nov. 15 issue," writes Max G. Bettelheim in consternation, "in your report about the Orchestre National at Boston." An apparently demented passage reads as follows:

This time, fortunately, the visit had the special circumstance of sparkling. Knowing Mr. Fine's great admiration for Stravinsky, I had half local sponsorship by the French Center of New England.

If Mr. Bettelheim reads further on into the article, he will discover that a portion of Cyrus Durgin's discussion of Irving Fine's *Toccata* Concertante has a familiar ring:

I put it this way: the Fine music is fine music, indeed. Here is no piddling curtain-raiser, but a well-proportioned toccata in a concertante style, fully but deftly orchestrated, logically constructed and sparkling. Knowing Mr. Fine's great admiration for Stravinsky, I had half expected strong influences of that composer, but the *Toccata* shows few Stravinskyisms, and is prevailingly distinctive and original.

We like to pose problems for Mr. Bettelheim and all our other readers. Here is today's brain-teaser: In which passage do the two lines beginning with the words "sparkling" and "admiration" belong; and in which passage did the printer, apparently enamored of the flow of Mr. Durgin's prose, insert them gratuitously?

Opera for Barflies

After wandering all over the Times Square area in search of a bar whose television set was tuned in on the Metropolitan's opening performance of *Otello*, an acquaintance of ours finally holed up in a boilermaker factory on the corner of Fortieth Street and Sixth Avenue, where some of the chauffeurs who belonged to the solid mass of limousines parked on the Thirty-Ninth Street were rendering themselves unfit to drive their befurred mistresses and weskited masters home again.

Since the opera was competing with a prizefight broadcast on another television network, there was considerable discussion pro and con as to the merits—artistic and otherwise—of the performance that wavered on the screen as the music blasted forth at considerably more than the necessary number of decibels. The limousine drivers were interested but noncommittal while an argument raged between two old gentlemen who were obviously ac-

customed to arbiting the entertainment policy of a place that was their regular hangout.

"Let's get the fights on," one would growl morosely as a particularly brassy passage swept violently through the bar. "Ain't nobody here likes that stuff."

"You got no appreciation," the other would retort. "Why don't you go some other place?"

The bartender finally settled the argument. "I ain't gonna change it," he said. "This here is an experience, a real experience." The foam from the glass of beer he was drawing flowed down over his wrist, as his eyes remained fixed on the flickering screen.

Stygian Symphony

From Eleanor Wingate Todd, who was in the audience at the time, we have learned the details of the evening—Dec. 9—when the lights in Severance Hall in Cleveland went out, just as George Szell was leaving the stage after finishing the Haydn symphony with which the program opened. Since the auditorium is constructed without windows, no light could come in from outside. It couldn't have, anyway, for the entire neighborhood was plunged into darkness by a fire at the plant of the Electric Illuminating Company.

Fortunately, Severance Hall is equipped with an emergency lighting system, operating on batteries, and this circuit was quickly put to use. While they waited for further developments, the members of the audience sang Christmas carols, with Josef Gingold, the concertmaster, leading an informal accompaniment by the string players on the shadowy stage.

After ten or fifteen minutes, Thomas L. Sidlo, president of the Musical Arts Association, suggested that the audience would do well to leave the hall while the emergency system continued to hold out. With the aid of lanterns and flashlights, the patrons made their way downstairs and along corridors to the blacked-out street and parking lot. (Note to Miss Todd: Where did the management suddenly obtain all the lanterns and flashlights?) To square matters, the orchestra played the full program for all the subscribers who were able to come back the following night.



Criticism a la Plato

In the dialogue entitled *Phaedrus*, Plato has his spokesman, Socrates, object to written discussions of controversial subjects, because the reader has no way of answering the author back. Plato did not anticipate the forthrightness of a Washingtonian who attended a recent recital by Paul Hume in the Phillips Gallery. Mr. Hume is music critic of the *Washington Post*. He is also a baritone, and although he does not possess a remarkable voice, he strives faithfully to pursue the ideals he sets forth in his columns in the *Post*. One member of the audience, however, viewed his Phillips Gallery attempt with disfavor. When the singer-critic prefaced Manfredo's monolog from Montemezzi's *L'Amore dei Tre Re* with the desire to hear this opera performed in Washington, if and when the capital city builds an opera house, the cruelly audible retort came from the first row, "And if it is performed, I hope you don't sing!"

Where Is Serge Szell?

The fifth and sixth members of the double-bass section of the Omaha Symphony are named Pierre Reiner and Fritz Monteux.

Metropolitan Box Score

Key:

W—A winning performance
T—A tie, with good and bad features
L—A losing performance

Score from Nov. 29 to Dec. 11:

<i>Otello</i> , Nov. 29.....	L
<i>L'Elisir d'Amore</i> , Nov. 30.....	L
<i>L'Amore dei Tre Re</i> , Dec. 1.....	L
<i>Götterdämmerung</i> , Dec. 2.....	W
<i>Il Trovatore</i> , Dec. 3.....	A
<i>Mignon</i> , Dec. 4.....	L
<i>Rigoletto</i> , Dec. 4.....	L
<i>L'Amore dei Tre Re</i> , Dec. 6.....	T
<i>Mignon</i> , Dec. 8.....	L
<i>Otello</i> , Dec. 9.....	L
<i>Louise</i> , Dec. 10.....	T
<i>Tristan und Isolde</i> , Dec. 11.....	W
<i>Il Trovatore</i> , Dec. 1.....	L

Summary for two-week period:

Win—2
Tie—2
Lose—9

Mephisto

ORCHESTRAS

Mahler Second

Marks Walter's Return

New York Philharmonic-Symphony Society. Bruno Walter conducting. Nadine Conner, soprano; Jean Watson, contralto. Westminster Choir, John Finley Williamson, director. Carnegie Hall, Dec. 2:

Tragic Overture.....Brahms
Schicksalslied.....Brahms
Symphony No. 2 for orchestra,
soprano, alto and mixed chorus. Mahler

When Bruno Walter conducted Mahler's Resurrection Symphony in January, 1942, with the Philharmonic-Symphony, it seemed doubtful, to those who were stunned by the overwhelming intensity of that interpretation, whether he or anyone else would ever quite equal it. But the audience at this concert witnessed another miracle of the same order. For no less a word befits a performance in which every musician, from the humblest chorister and back-desk player to the most prominent soloist, is swept away by the spirit of the music.

One could list a hundred details to illustrate Mr. Walter's all-encompassing grasp of the score. Under the spell of his inspiration, even the piccolo had a soul. In the terrifying outbursts of woodwinds, brasses and drums, in the first and last movements, the tone of that usually inflexible instrument was as poignant as a human scream. And who else evokes from the tympani the sepulchral majesty which Mr. Walter obtains in this "musical fresco of the Day of Judgment?" For once, the off-stage fanfares, symbolizing the calling of the dead, had their true dramatic significance; and the pianissimo en-



Bruno Walter rehearses Mahler's Second Symphony. Drawing by B. F. Dolbin

trance of the chorus was as ineffably beautiful as it must have sounded in Mahler's musical imagination.

Since Mr. Walter knew exactly what the composer intended, he was able to achieve a flexibility and rightness of tempo such as one seldom encounters in Mahler performances. Anyone who has examined the scores or listened to them analytically will realize what a heartbreaking challenge to conductors their fluctuations of pace can be. Taken too freely, the vast structures fall apart. Taken too strictly, they become rigid, emotionally overtensed, and therefore monotonous. But Mr. Walter was infallible

throughout the symphony. Nothing was more impressive than his treatment of the march-like section before the entrance of the chorus, in the last movement. Here, the freedom that characterized the rhythm of the earlier sections disappeared, and Mr. Walter established an inexorable pace that made Mahler's symbolism perfectly clear.

The soloists both sang well, though Miss Watson was more emotionally communicative and more at ease in the music than Miss Conner. The contralto's performance of the *Urlicht* was deeply moving. Incidentally, those who sneer at Mahler's sense of

form should examine his masterly expansion of his song, *Des Antonius von Padua Fischpredigt*, into the scherzo of this symphony, which intensifies through its irony the lyric beauty of the succeeding song of faith, *Urlicht*.

Both the *Schicksalslied* and the vocal portions of the Mahler symphony were sung in English. The translation used in the Brahms music was full of sibilant final s's and was otherwise awkward; but the Mahler text came out more fortunately in performance. The concert (Mr. Walter's first of the season) ended with one of the most tumultuous ovations that Carnegie Hall could ever have witnessed. R. S.

Bruno Walter Repeats

Mahler's Second Symphony

Philharmonic - Symphony Society. Bruno Walter, conductor. Nadine Conner, soprano; Jean Watson, contralto; Westminster Choir, John Finley Williamson, director. Carnegie Hall, Dec. 5, 2:45:

The Song of Destiny.....Brahms
Symphony No. 2, C minor.....Mahler

Times do change! It is not hard to recall when a conductor would as soon have cut off his right arm as to offer a Mahler symphony to a Sunday audience. Yet, now we find Bruno Walter presenting just such a lengthy and exacting masterpiece, and prefacing it with Brahms' *Schicksalslied*—a gravely beautiful and nobly affecting work, yet not exactly one of the more popular items in the Brahms anthology—to a profoundly stirred and numerous gathering, which received the disclosures with extraordinary manifestations of enthusiasm, culminating, after the Resurrection Symphony, in shouts and cheers. Who (Continued on page 28)

RECITALS

Sidney Harth, Violinist (Debut)

Town Hall, Nov. 23, 3:00

The Walter W. Naumberg Foundation sponsored Mr. Harth's debut recital, and the 23-year-old prizewinner proved to be a creditable choice, for he revealed many attributes of unusual talent. Throughout his program, which comprised Tartini's *Devil's Trill Sonata*, Bach's unaccompanied *A minor Sonata*, Hindemith's *Violin Concerto*, Chausson's *Poème*, and Ravel's *Tzigane*, he gave much evidence of earnest musicianship, technical facility, and a sympathetic tone.

Yet, barring the Hindemith, his performances were not more than highly competent. In the concerto, he abandoned himself to the music, with telling results, especially in the broad cantilena of the slow movement. On the other hand, the Bach, and, to a lesser extent, the Tartini, were over-conscientious and lacking in spontaneity. In these works, too, his double stops seemed to introduce a dry quality into his tone, and the intervals were a trifle off center, though not sufficiently to disturb the sense of pitch appreciably. In the Chausson, however, he showed himself capable of beautifully sensuous, but tastefully restrained, tone, if not particularly refined stylistic feeling. Lucy Brown's accompaniments were exemplary.

A. B.

Benefit Recital

Carnegie Hall, Nov. 24

A triple role was filled by Georges Enesco at this event, for he helped to organize it to benefit the Jewish Children of Israel, under the sponsorship of the United Rumanian Jews of America, and he played both the violin and the piano. He was heard in the Franck *Violin Sonata* and Bloch's *Baal Shem*, with Nadia Reisenberg as pianist; and he played

piano accompaniments for Richard Tucker, tenor, and Pia Igy, soprano. Miss Reisenberg also played works by Chopin and Liszt; Mr. Tucker sang arias and songs by Handel, Donizetti, Mendelssohn and Halévy; and Miss Igy sang works by Weber, Duparc, and Fauré, and three Rumanian folk songs. Q. E.

Fernand Martel, Baritone

Times Hall, Nov. 24 (Debut)

This was Mr. Martel's recital debut, but he was already known to the music public through his appearances as Pelléas with the New York City Opera Company. Both his program and his manner of interpreting it gave evidence of high ambition and musical intelligence. He performed Honegger's charming cycle, *Saluste du Bartas*, and three songs by Victor Bouchard (which sounded like arrangements of French Canadian folk tunes), for the first time in the United States. He also sang Poulenc's cycle, *Tel Jour Telle Nuit*, a major undertaking in itself. Only the works in English on the second half of the program, by Celius Dougherty, John Duke, Scott Watson, Mana-Zucca and Virgil Thomson represented a decline in the high quality of Mr. Martel's program. These were almost all cloyingly cute or woefully sentimental.

Mr. Martel began his recital with three superb arias by Lulli, Handel and Mozart. He displayed vocal resources which one would not have suspected from his singing at the City Center. The lower voice was warm, resonant and well supported. But as soon as he ventured above the staff, Mr. Martel began to force; the tone became white and breathy, and (despite his excellent diction) his tongue seemed to get in the way, with a resulting thickness of vowel sounds. If he can free his upper voice, he will have an excellent technique.

There was much to admire in his treatment of the Poulenc songs. He

lacked the power for the violent tragedy of *Une roulotte couverte en tuiles*, and *Figure de force brûlante et farouche*, but in such songs as *Une ruine coquille vide*, and the lovely epilogue, *Nous avons fait la nuit*, he sang very sensitively. John Newmark was the admirable accompanist. R. S.

Moura Lympny, Pianist

Town Hall, Nov. 24

Shouts and cheers greeted Moura Lympny on the occasion of her first local recital. The slightly English pianist played her considerable program virtually at a sitting, never leaving the platform till intermission time yet exhibiting no perceptible signs of fatigue after having dispatched, without the slightest breathing space, the Bach-Busoni C major Organ Toccata, Mendelssohn's Seventeen Variations *Sérieuses*, Chopin's C sharp minor Scherzo and the second book of Brahms' Paganini Variations. Then she repeated her exploit with such works as Ravel's *Ondine* and the Toccata from his *Tombeau de Couperin*, Rachmaninoff's Preludes in D flat, G flat and B flat, and Liszt's *Jeux d'Eaux à la Villa d'Este* and his E major Polonaise. And when the writer left the hall the energetic artist was returning for a dispensation of encores.

So swollen and empurpled were the comments exchanged by effusive groups in the lobby during intermission time that this listener poignantly regrets to set himself down as a dissenter. The fact is, however, that, while appreciating Miss Lympny's technical address, accuracy and yeasty, undiminishing enthusiasm, he found her playing hectic, heavy-handed, labored, often undisciplined and erratic, and seldom based on clear-cut musical conceptions.

There were excellences of detail. Certain of the Mendelssohn Variations were wistfully engaging and exhibited a feeling for delicacies of nuance not always manifested elsewhere. Passing

ielicities of the same nature could also have been noticed in the quieter pages of the Brahms-Paganini Variations, of which the insinuating waltz was doubtless the most attractive feature. That she is not incapable of delicacies and subtleties of color Miss Lympny disclosed in parts of the Mendelssohn, and in the Ravel, and Liszt.

But the pianist's fundamentally shallow performances wanted a genuine imaginative basis and the impulse of poetry. A good deal of the evening she pounded robustly, as if determined to assert at all costs her evening she pounded robustly, as if determined to assert at all costs her resources of purely physical vigor. This reviewer was rarely impressed by any instinct for shaping a musical phrase or for a fundamental rhythm underlying her playing. Her performance of the Bach Toccata left him cold, and if the Chopin Scherzo, the Rachmaninoff Preludes, and the more tumultuous pages of the Brahms Paganini Variations impressed him it was largely because of the nervous violence and the drastic restlessness the pianist brought to these compositions. Indeed, an absence of inner poise and of well organized and imaginatively elaborated conceptions is the most fundamental impression which disengages itself from Miss Lympny's playing. H. F. P.

Richard Fisk, Pianist

Times Hall, Nov. 26

Richard Fisk's recital offerings ranged through Bach's Toccata in D; Beethoven's E flat Sonata, Op. 31, No. 3; Prokofiev's Seventh Sonata; Brahms' Capriccios, Op. 116, No. 1 and Op. 76, No. 8; Chopin's C major Study, and the Nocturne, Op. 62, No. 1; Liszt's *Feux Follets* and *Mephisto Waltz*; the Copland *Passacaglia*; and Albeniz's *El Puerto*, from the *Iberia Suite*. He is a young man with remarkably accurate and steely fingers

(Continued on page 16)

Juilliard School Holds French Festival

THE Juilliard School of Music opened a festival of contemporary French music, consisting of four consecutive evening concerts, on Nov. 30, in its concert hall. His excellency, Henri Bonnet, ambassador of France, was honorary patron of the series. A note in the program informed guests that the objective in planning the festival was "to assemble works representative of significant trends in French music of the twentieth century. Thus no attempt was made to represent all composers of merit, or even all forms of contemporary French music." This forestalled possible criticism of the programs from the point of view of their lack of inclusiveness.

The first concert brought Darius Milhaud's suite, *La Cheminée du Roi René* (1939), played by James Pellerite, flute, David Abosch, oboe, Herbert Tichman, clarinet, John Shults, horn, and Tina Maria Di Dario, bassoon; *Four Lieder* (1945) by Daniel-Lesur, sung by Mariquita Moll, soprano, accompanied by an ensemble made up of Isidore Cohen, violin, Paul Lanini, viola, Philip Cherry, cello, Ross Norwood, flute, Blanche Birdsong, harp, and Reino Luoma, piano; Albert Roussel's *String Trio, Op. 58* (1937) played by Joyce Flissler, violin, Godfrey Layefsky, viola, and Charles McCracken, cello; René Leibowitz's *Quintet for Winds* (1944), performed by Mr. Pellerite, Mr. Abosch, and Raymond Alongé, horn; J. Cloyde Williams, clarinet; and Richard Plaster, bassoon; with Frederick Prausnitz conducting; and Jacques Ibert's *Concertino da Camera for Saxophone and Eleven Instruments* (1935), with Vincent Abato as soloist and Mr. Prausnitz conducting.

A listener who knew nothing of modern French music might have been led by this program to the startling conclusion that the form of music most congenial to the Gallic temperament is the twelve-tone system. Apart from Roussel's trio, the most interesting was the *Quintet* by Mr. Leibowitz, an Austrian, who but recently moved to Paris, and is not in the least French.

Sensitively scored and logically developed, this composition had only one major failing, a lack of rhythmic continuity. The phrases tended to become lost and to fall apart, because there was no prevailing pulse to carry them over into larger units. Nonetheless, this was challenging music, and it might well have been repeated, so that the audience could accustom itself to its unusual texture and grasp more of its expressive content.

Darius Milhaud has written some of the most forceful music of our time, and he has also turned out yards of manuscript which has about as much power and originality as a respectable carpet pattern. To this second category of his work belongs the tuneful but insipid suite for winds played at this concert. All of the movements, whether called *Cortège*, *Jongleurs*, or *La Maousinglade*, sounded alike and were rhythmically flaccid.

Daniel-Lesur's *Four Lieder*, settings of a poem by Cécile Sauvage and three poems by Heine, in French translation, were as unlike German lieder as anything which could be imagined. In the first place, their rapid prettiness of scoring, with blendings of piano, harp and string sonorities, precluded any intensity of dramatic expression. And in the second place, neither in their melody nor their harmony did they offer a definite psychological impression. The poems—*La Lettre*, *La Chevauchée*, *Les Mains Jointes*, and *Sérénade*—were all different in content, yet the music for any one could have been set to any of the other three with a minimum



Darius Milhaud

of adjustment. Miss Moll sang them vividly, although her French diction was not above question.

Roussel's *Trio* is a vigorous and beautifully wrought composition. The last movement, with its reflection of popular music, does not blend well with the other two, which are more formal and abstract in style; and throughout the trio one feels that the material is not as strong as the superb workmanship deserves. But the composer's intellectual power is apparent in every bar.

The Ibert *Concertino* is actually a satire. The composer applies the scoring devices of Ravel and the lush chromaticism and modulatory techniques of Richard Strauss to the shoddiest material, with hilarious results. Whether he intended his work to be a crushing comment upon some of the clichés of yesterday's modern music or not, that is what he has produced. The audience, which had obviously listened to the twelve-tone *Quintet* of Leibowitz more in bewilderment than in anger, welcomed the facile vulgarity of Mr. Ibert with resounding palms. All of the performances at this concert were adequate, but Mr. Abato played the solo part of the Ibert *Concertino* with particular brilliance and the ensemble gave him a lively accompaniment.

R. S.

Milhaud's *Le Pauvre Matelot*

Darius Milhaud's three-act chamber opera, *Le Pauvre Matelot*, was the major attraction on the second evening of the Juilliard School of Music's Festival of Contemporary French Music. Inasmuch as the opera was first given in Paris a full twenty years ago, the present production could scarcely be called the *dernier cri* of contemporaneity. But since it is a work more often praised than performed, and since it is one of its gifted composer's most successful stage works, nobody could take issue with the Juilliard School for wishing to give it a new lease on life.

Jean Cocteau's libretto (in this instance translated into workable, if uninspired, English by Lorraine Noel Finlay) provides a model of economy which a good many other operatic dramatists would do well to study. In three concise acts, occupying less than an hour altogether, Cocteau sets forth the essential facts and incidents in the story of a wife who has waited fifteen years for the return of her sailor husband, only to murder him on his return, without ever recognizing him, in order to gain possession of a valuable string of pearls he has obtained somewhere during his long

Odyssey. Requiring only four characters (the wife's father and a friend of the sailor are the other two), Cocteau keeps text and action at an irreducible minimum. By the very swiftness and simplicity of his means, he achieves a poignancy which might have been frustrated by a more elaborate presentation of so slight a tale. Milhaud's music forms an ideal partnership with the libretto. The sparseness of the instrumentation and the avoidance of redundant musical forms give the music an elementary, almost naive emotional forthrightness perfectly suited to the characters and the plot. Yet actually this is a highly sophisticated composition, the work of a knowing craftsman who has exercised the highest degree of selection in his total elimination of all but the most apposite materials. Moreover, its harmonic idiom still sounds advanced, two decades after the premiere; it abounds in polytonality and dissonant counterpoint, and its lyricism is partially hidden by the acerbity of the orchestral texture. But the lyricism is there, and most abundantly so, with eloquent and touching effectiveness as the play moves toward its pathetic dénouement; and a friendly approachability is provided by Milhaud's use of familiar rhythmic patterns, such as the waltz pulse which dominates most of the first act.

The performance was directed by Frederic Cohen, which meant that it was clearly directed, without superfluous or irrelevant detail, and with every aid to the actors in the understanding and projection of their parts. Frederick Kiesler, who usually designs settings of infallible taste, gilded the lily a bit this time. He worked too hard at the realization of an essentially witty conceit—the construction of virtually the whole décor out of marine fauna (the wife's house was made of fins, vertebrae, and other bones of fish, and a large starfish hung rakishly in the sky). It was a little too much, however; and psychologically it was wrong, for the setting had an ebullience and a youthful gaiety which were seriously at variance with the mood established by the fifteen sodden years of waiting which precede the rise of the first curtain. Frederic Waldman conducted the student orchestra most deftly. A student cast achieved variable results.

The evening opened with a short film, *Entr'acte*, produced in 1924 by René Clair in experimental vein, with many camera tricks, ranging from the droll to the hysterical, which were years ahead of their time. The point of the screening was the Erik Satie score, written to accompany the original showing, between the acts of Satie's ballet, *Parade*. Mr. Cohen and Mr. Waldman played a four-hand piano arrangement made by Darius Milhaud. The score justified Henri Sauguet's description of Satie, in an article in the program book (translated by Peggy Glanville-Hicks), as "the musician of irreducibility."

The program also included the first American performance of a brief secular cantata in six movements, *Le Bal Masqué*, by Francis Poulenc, with poems by Max Jacob. Written in 1932, the cantata enlists a baritone soloist (on this occasion, Warren Galjour) and a chamber orchestra, to embody its light-minded, but immensely adroit, paraphrases of music-hall styles. Mr. Waldman conducted.

C. S.

Poulenc's *Mass in G*

Francis Poulenc's *Mass in G major*, composed in 1946 for mixed chorus without accompaniment, was given its first American performance by the Juilliard Chorus, conducted by Robert Shaw, in the third concert of the Festival of Contemporary French Music. In a program of considerable variety,

the chorus also sang, under the direction of Ralph Hunter, Debussy's *Three Songs of Charles of Orleans*, which can hardly be described as contemporary, since they were written in 1908; a student string quartet played Arthur Honegger's *Third Quartet* (1937), which is not technically French, since its composer is a Swiss by birth; Suzanne Bloch, accompanied by Marion Barnum and occasionally aided by from one to three subsidiary recorder players, presented a set of *Seven Pieces for Recorder*, commissioned in 1934 by Louise M. B. Dyer for publication in her *Editions de l'Oiseau Lyre*, and composed by Darius Milhaud, Albert Roussel, Georges Auric, Francis Poulenc, Jacques Ibert, Henri Martelli, and Pierre-Octave Ferroud; and Vernon de Tar, organist, played Olivier Messiaen's *Five Meditations*, from *La Nativité du Seigneur* (1935).

The Poulenc *Mass* was especially interesting, not only because it belonged in the niggardly list (only four pieces!) of post-war music included in the festival programs, but also because it reflects an earnestness of purpose that contrasted sharply with the light humor of *Le Bal Masqué*, the 1932 Poulenc cantata presented on the previous evening. In choral sonority, the *Mass* is wonderfully conceived, for with highly economical means Poulenc achieves both a luminous texture and constant clarity of voice-leading. The harmonic style of the music is reminiscent of Fauré in its subtle, delicately colored modulations, though its vocabulary is freer, and devoid of the Wagnerian touches which frequently appear in Fauré's *Requiem*. The work is genuinely eloquent, and completely absorbing in all five of its movements; and it resorts to none of the theatrical trappings of musical mysticism.

The five movements from Messiaen's organ work, *La Nativité du Seigneur*, on the other hand, are shallow and tiresome, by turns sentimental and showy—the tag end of the dreary morass into which post-Frankian music began to descend in the generation of Dupré, Bonnet, Mulet and De Maleingreau. Mr. De Tar played the pieces expertly, but drily, which was something of a blessing, though this was probably not the approach the composer intended.

Honegger's *Third Quartet* is a far more valuable piece, concise, strong, and urgently forward-moving in all of its three well shaped movements. The *Seven Pieces for Recorder* were so short that nothing was accomplished in any of them beyond the simple exposition of a childish little tune or a rhythmic phrase or two; nevertheless, skilled recorder players will doubtless find them fun to play at home, when nobody is listening. The lovely, pseudo-medieval *Songs of Charles of Orleans*, by Debussy, were distorted by a performance that robbed them of their fragile delicacy and substituted vaudeville-like tricks of sharp accentuation and massed sonority.

C. S.

Roussel's *Third Symphony*

The final program of the festival, on Dec. 3, given by the Juilliard Orchestra (Section I) under Jean Morel, represented some of the best and some of the worst aspects of modern French orchestral music. It was a pleasure to hear once again Albert Roussel's *Symphony No. 3*, in G minor (1929-1930), and Francis Poulenc's *Concerto for Two Pianos* (1932); it was a painful duty to listen to Jean-Louis Martinet's *Orphée* (1946), and Gabriel Pierné's *Divertissements sur un Thème Pastoral* (1932).

Roussel's dynamic symphony needs no praise at this late date. It is one (Continued on page 35)

A Trade Paper Or A Musical Newspaper?

VIRGIL THOMSON, distinguished American composer, and music critic of the New York *Herald Tribune*, set forth the following opinion of *MUSICAL AMERICA* in his Sunday column on December 9:

Among the trade papers *MUSICAL AMERICA* seems to me the most informative and the best written. It covers the activities of professional musicians round the world and contains some of the best music criticism now being written. Its reading public is not limited to musicians.

We should be disingenuous if we attempted to conceal our pleasure over the discovery that Mr. Thomson likes *MUSICAL AMERICA*. It is always good to hear words of approval from a colleague, particularly when the admiration is reciprocal.

But we imagine that we hear a murmur of discontent from John C. Freund, who founded *MUSICAL AMERICA* almost fifty-one years ago. The description of the magazine he conceived, and guided through its first decades, as a "trade paper" would have disturbed him; he would not have agreed with Mr. Thomson's use of the term, and he would not have conceded that it fitted his magazine. Nor do we altogether agree with Mr. Thomson's use of it today, or think it fits the publication to which we are legatees.

A trade paper, to us, is a magazine which serves exclusively, or chiefly, as an organ for its advertisers, concerning itself above all else with financial matters and economic trends in its field. The Music Trades, which is edited in an office adjoining our own, is what we call a trade paper, for its editorial policy is shaped by the business interests of the advertisers who support it.

Although it is not an altogether satisfying descriptive term, since it does not suggest the breadth of our coverage of the cultural aspects of music and musical life, we would rather call *MUSICAL AMERICA* a "musical newspaper," in recognition of the continuing validity of the statement published by Mr. Freund in our first issue, in 1898: "There has long been a need for a bright, able, and above all 'clean,' musical newspaper in our country, and this need has been felt in spite of the fact that there are already a number of papers in the field of more or less merit. Unfortunately some have so confined themselves to certain specialties as to seriously limit their sphere, some have been too heavy or too local, and others have aroused bitter resentment by reason of their merits."

In keeping with this original delineation

of the area of concern proper to *MUSICAL AMERICA*, we shall continue to base our editorial policies on the assumption that it is a "musical newspaper," covering a wide range of musical activities—performance, composition, publishing, and the activities of musicians—and evaluating them in cultural rather than economic terms.

Artistic Sponsorship: Public or Private Function?

TWO exceptionally significant, large-scale musical and artistic projects are announced in the news columns of this issue. The National Arts Foundation plans to establish an institute of creative arts, and to share in the sponsorship of an American season by the Glyndebourne Opera next fall. The University of Chicago serves notice of its intention to raise ten million dollars for a "super-Tanglewood of the midwest," to be located on the Chicago lake front. Though both enterprises are still in the blueprint stage, the good reputation and the fund-raising powers of the sponsors warrant a favorable augury in both cases.

The perennial argument in favor of federal sponsorship of the arts—through the establishment of a ministry of fine arts and the appropriation of funds by Congress—is weakened by such private commitments as these. The arts flourish best when they are kept out of politics. Neither of these new endeavors is likely to suffer the fate of the WPA arts projects, which were badly kicked and bruised before they were finally reduced to mincemeat by an unsympathetic Congress. Nor would a government bureau of the arts be likely to operate more fully in the public interest than such wholly disinterested private institutions as these.

False Intonation in Our Veterans' Hospitals

A MOST disheartening document made its way to our office last week. It detailed the itinerary, day by day, of a young violinist who is making a tour of veterans' hospitals, presumably in the hope of bringing pleasure and building morale by his playing.

On the face of things, this might seem to be a worthy enterprise, and an instance of high generosity on the part of the artist. But this violinist recently gave a debut recital in a New York hall, with signal lack of success. Our reviewer declined to write a notice of the event, inasmuch as the young man played woefully out of tune, and at almost every point lacked the technique nec-

essary to communicate the content of the musical scores he undertook to interpret. One or two publications, less inclined to charity than this one, exposed his shortcomings in cold print.

Appropriately enough, the young musician found it impossible to obtain many paid engagements before civilian audiences, after the undeniable debacle of his New York recital. Perhaps to save his ego, or perhaps merely to keep himself busy, he secured bookings for appearances before veterans unable to flee from his ministrations. Do the men who have sacrificed their physical, and sometimes their mental, well-being in the service of all the rest of us deserve no better privilege than to hear a sub-professional violinist play out of tune?

To counteract the infliction of such untalented performances upon the veterans, Jean Tennyson has set up a clearing-house for the booking of first-class instrumentalists and singers in veterans' hospitals. The artist managements and the local managers are also endeavoring to supply music which will bring satisfaction rather than irritation to the men. A single misguided youth, by giving the patients cause to mistrust either the gifts or the motives of visiting artists, can seriously undermine the usefulness of the whole project; and unfortunately the violinist of whom we write is only one of many who should be firmly kept away. This is a ticklish problem to handle, to be sure, but until it is solved, the recreational and therapeutic values of music in hospitals will inevitably be open to question.

Should Audiences Sit on Their Hands?

TWENTY years ago, the current practice of New York concert audiences in withholding their applause at the end of symphony, concerto, or sonata movements, and of restraining displays of enthusiasm till the close of the entire work was as good as unknown. One is inclined to speculate whether the present habit is really a better one. It is more sophisticated, perhaps, but by the same token it may be more of a pose and affectation. Actually, there is nothing in the least far-fetched, unmannerly or unnatural about an audible expression of enthusiasm at the finish of a movement whose close the composer obviously designed to arouse just such a reaction among the hearers. In cases of this sort, applause takes on a quality of psychological necessity that makes it seem a logical adjunct to the music. The composer might have been genuinely disappointed to miss it. To be sure, there are musical moods after which handclappings make an irritating and gratuitous intrusion; to these easily recognizable moments we do not allude.

The classic instance of mistimed silence and applause is provided, of course, by the third and fourth movements of Tchaikovsky's *Pathétique*. After the tumultuous march, applause—the noisier the better—seems absolutely imperative, its absence nothing less than embarrassing; at the mortuary finish of the *Adagio lamentoso*, on the other hand, plaudits appear, to the sensitive listener, about as misplaced as cheers at a funeral. At all events, the whole problem of when to applaud and when to keep silent is by no means as simple as snobbery may be disposed to assume. The participation of the audience is an important part of every musical performance, and passivity need not be its only mood.

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MUSICAL AMERICANA

A NUMBER of operatic costumes worn by **Florence Easton** during her career have been donated to the Opera School of the Royal Conservatory of Music, Toronto, by Miss Easton. . . . **Jennie Tourel**, mezzo-soprano, will introduce **Paul Hindemith's** new version of his song cycle, *Das Marienleben*, at the Jan. 23 concert, in Town Hall, of the New Friends of Music. . . . **Victor de Sabata** is returning to Italy to conduct the opening of the winter season at La Scala in Milan on Dec. 26, but will return to this country next fall. During the month Mr. de Sabata served as guest conductor of the Pittsburgh Symphony, all box-office records for that orchestra were shattered. . . . **Astrid Varnay**, recently returned from an engagement in the Covent Garden opera season in London, made her first United States appearances as **Leonora** in Verdi's *Il Trovatore* at Bob Jones University, Greenville, S. C., on Dec. 8 and 10, in a production which also included **Ebe Stignani** as *Azucaena*. . . . **Robert Casadesu**, pianist, and his family returned on Dec. 9 from Europe. Mr. Casadesu will play in three concerts with the New York Philharmonic-Symphony before beginning a nation-wide tour. . . . Among those sailing for Europe on the liner *De Grasse* on Dec. 14 were **Francis Poulenc**, **Pierre Bernac**, and the Spanish dancer, **Mariemma**, and her company. . . . **Paul Robeson** has returned to this country after a vacation trip to Jamaica. . . . The Bruckner Society of America recently awarded its Mahler Medal to **Antal Dorati**, conductor of the Dallas Symphony, and its Bruckner Medal to **Efrem Kurtz**, conductor of the Houston Symphony, for their services in promoting the works of those two composers. . . . **Mr. and Mrs. Erich Leinsdorf** have become the parents of a baby girl. Mr. Leinsdorf is conductor of the Rochester Philharmonic. . . . **Lauritz Melchior** will act as Santa Claus for the children of one of the Children's Aid Society's New York centers on Dec. 16. . . . The first performance in the western hemisphere of **Richard Strauss' opera, Dafne**, was given at the Teatro Colon in Buenos Aires during the recent "winter" season, with **Rose Bampton** singing the title role and **Erich Kleiber** conducting. . . . **Nelson Eddy** has returned to Hollywood, following his fall tour, which ended on Nov. 22.

Mona Paulee and **Donald Dame** have established a scholarship at Adelphi College. The scholarship, to be awarded annually, will be financed by an annual recital by one or both of the singers. . . . **Guiseppe di Stefano**, tenor, has announced his engagement to **Maria Girolami**. . . . **Richard Korn** returned on Nov. 25 from a two-month European tour, in which he conducted a dozen orchestras in as many countries. . . . At her Town Hall recital on Dec. 30, **Beverly Somach**, thirteen-year-old violinist, will use a Guarneri violin that once belonged to **Fritz Kreisler**. . . . **Alfredo Antonini** appeared as guest conductor of the Montreal Symphony on Nov. 22, and will return to Canada in February for a concert with the Toronto Symphony. . . . **Thomas Hayward**, tenor, became the father of a son recently. . . . **Trini Romero**, Spanish dancer, and **Valentin Pavlovsky**, pianist, are new additions to **Marina Svetlova's** company.

Alexander Sved, baritone, has returned for a fall concert tour, following a summer during which he sang at Milan, Rome, Palermo, Vienna, and Budapest. . . . **Carol Longone's** operalogues at the Hotel Pierre will include appearances by **Gertrude Ribla** in *Tosca* and **Anne Bollinger** and **Jean Browning-Madeira** in *Gluck's Orpheus*. . . . **Julius Huehn**, former Metropolitan Opera baritone, has been appointed head of the vocal department at the Arthur Jordan Conservatory of Music in Indianapolis, Indiana. . . . **Gunnar Knudsen**, violinist, and **Charles Haubiel**, pianist, have been touring Minnesota and the Dakotas. . . . **Nina Dunkel**, harpist, has recently appeared in Virginia, San Francisco, and Corning, New York.

A daughter, who has been named **Elaine**, was born on Nov. 6 to **Mr. and Mrs. Alexander Uninsky**. . . . **Rudolph Ganz** recently returned from a short tour of the South, during which he played recitals in Shreveport and Monroe in Louisiana and in Troy, Alabama, and held master classes on the day after each recital. Mr. Ganz's son, **Roy Ganz**, has arrived in Stockholm to assume his new duties as the Swiss Minister to Sweden. . . . **Alfred M. Greenfield** will again conduct the Salt Lake City Oratorio Society's Messiah.

What They Read 20 Years Ago

MUSICAL AMERICA for December, 1928



Ossip Gabrilowitsch, who began his partnership with the Philadelphia Orchestra last week.



AS THE CARTOONIST SAW FIVE EMINENT MUSICAL FIGURES

From the left, above, are Ossip Gabrilowitsch, Moriz Rosenthal, Eugene Goossens. Below, Wilhelm Furtwängler (left) and Ignaz Friedman

Edward Johnson on Music in America

"Our whole attitude towards music in America seems somehow wrong. The fault lies in the use of music as a tool to serve our own ends, whether it be as an individual seeking fame or as a parent advancing a child who shows a liking but no special gift for music. Rather should music choose us because it has been part of us for years and because there is a manifestation of talent to warrant a professional career."

1928

You Don't Have to Be Crazy, But It Helps

Certainly a little dementia is a surprisingly tonic thing in an opera house. It would exercise with the instantaneous and imperative flourish of incantation the deadly and ponderous spirit of dullness that squats itself with leaden persistency upon so many operatic theaters. There is, indeed, too much sanity in most musical activities. What is needed is a good dose of the lunatic imperiousness that attended so many aspects of the despised romantic era just behind us.

1928

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PITTSBURGH: J. FRED LIESELT, 1515 Shady Ave.

ROCHESTER: MARY ERTZ WILL, 699 Park Ave.

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WASHINGTON, D. C.: THEODORE SCHAEFER, National Presbyterian Church, Connecticut Ave. at N St., N.W.

RECITALS

(Continued from page 12)

as well as powerful arms. All would be admirable if to his dexterity and facility at the keyboard he added the grace of imagination in elaborating and projecting his musical conceptions. But the unhappy truth of the matter is that, so far as his interpretations were concerned, Mr. Fisk was pre-eminently insensitive and indifferent to considerations of tone color or poetry. In large degree everything he attempted sounded like everything else, and whether he was pounding out the tripphammer patterns of Prokofiev or the familiar Beethoven Sonata the results were much the same. He was relatively fortunate with the technical problems of Liszt's *Feux Follets*, yet apart from speed and vigor he obtained none of the dramatic values from the great C major Etude of Chopin. Nevertheless, a numerous and friendly gathering applauded Mr. Fisk to the echo. H. F. P.

Loewenguth Quartet

Times Hall, Nov. 27, 3:00; Nov. 28, 5:30

The qualities already attributed in rich measure to this illustrious ensemble were in evidence at this concert, when the program consisted of the Quartet in A major, Op. 18, No. 5; the Quartet in E flat, Op. 127; and the Quartet in F major, Op. 135. Perhaps the strain of the series told a bit, because in the first two works the precision was not quite as fine, the balance not quite as delicate as had been expected. Also, in the broadening which was required in some agitated passages, the silky strands of tone roughened a trifle. These, however, were minor disturbances in an afternoon of almost unalloyed musical delight. And all differences seemed to be settled when Op. 135 was reached. Its wonders were revealed with the purest perfection. The Vivace, with its zestful syncopation, was particularly breath-taking. Previously, the artists' best work had been in the slow movements of the first two quartets. The fourth variation of the Andante Cantabile of the A major Quartet was especially notable for its chorale-like investiture. Q. E.

The Loewenguth Quartet concluded its series of Beethoven concerts the afternoon of Nov. 28 before an audience more than twice as large as greeted it a fortnight earlier. Its final program offered only two quartets—the B flat Quartet, Op. 18, No. 6, and the formidable ritual in C sharp minor, Op. 131. The enthusiasm of the hearers was tumultuous. This listener did not wait to find out if the Loewenguth artists added encores at the end of the concert, as they had done on some previous occasions. He felt incapable of absorbing any more music, no matter how it was played, after the soul-shattering experience of the C sharp minor Quartet.

Furthermore, he finds nothing to add to the overpowering impressions he endured at his first hearing of the Loewenguth musicians. All those tremendous qualities which marked their performances at that time were present in augmented measure in the Quartet, Op. 131. If the early masterpiece, Op. 18, No. 6, seemed rather less memorable, it was only because the C sharp minor is the more gigantic conception. The Loewenguth artists gave it with a rhythm, an emotional depth and frenzy as well as a savage bite which left the hearer limp. This listener has experienced fine performances of the C sharp minor Quartet numberless times. Never yet has he encountered one so completely devastating as by these unmatched Frenchmen, whose quartet style literally has everything. H. F. P.

Eleanor Spencer, Pianist

Town Hall, Nov. 27, 5:30

When Eleanor Spencer emerged last season from a long retirement due to her impaired hearing, and gave a recital at Times Hall, listeners were amazed at the polished artistry, musical taste and technical command exhibited in a highly exacting list of classic and romantic masterpieces of piano literature. It seemed to be self-evident that she would appear at a reasonably early date to repeat the experiment, and it was not surprising, therefore, when she announced another recital, this time in the rather more considerable spaces of the Town Hall and with a program scarcely less exacting.

Miss Spencer, who was heard by another large gathering, began with the familiar Scarlatti Pastorale and Capriccio, then moved on to Schumann. She appeared disinclined to make things easy for herself, and after disposing of the D major Novelette and the G minor Sonata, launched upon no less a work than Beethoven's *Appassionata*. Three Chopin Etudes and the Barcarolle; Liszt's transcription of the Chopin song, *My Delights*; four pieces from Liszt's *Années de Pèlerinage*, and his *Gnomenreigen* brought the taxing program to a close.

The pianist's hearing remains as defective as last season. Nevertheless, one was stirred once again by the incredible courage which sustained her throughout this extensive array of masterpieces, by the uncommon taste, musicianship and technical address manifested in substantially everything she undertook. It was difficult to decide what compositions she did best, though to this listener the Chopin pieces were, perhaps, the peak of the recital—notably the Aeolian Harp Etude and the Liszt song transcription. There was also much to commend in the purling performance of Liszt's *Au bord d'une source*, and at the close of the regular program Miss Spencer added, by way of encore, a Scriabin etude. H. F. P.

Composers' Forum

McMillin Theatre, Nov. 27

Eight songs by Wintter Watts and five songs and a sonata for viola and piano by Karl Weigl made up this program. Yi-Kwei Sze, bass-baritone, and Rose Dirman, soprano, sang the Watts songs, and Nathan Gordon, violist, and Barbara Troxell, soprano, were heard in the Weigl pieces. The composers provided their own accompaniments. Arthur Farwell was the moderator, replacing the indisposed Nikolai Sokoloff.

The evening had some of the atmosphere of an old-fashioned musicale. Most of this impression came from Mr. Watts' saccharine morsels in salon style. Conservative leanings were also evident in Mr. Weigl's contributions, but in an entirely different way. A kind of academized German post-Romanticism, somewhat colorless if tastefully restrained, straitjackets his sonata; but his songs, nicely written for the voice, achieve genuine expressiveness in spite of uninventive accompaniments. A. B.

Florence Nicolaides, Violinist, and Kitta Brown, Pianist

Times Hall, Nov. 28, 3:00

Miss Nicolaides and Miss Brown devoted their recital to contemporary sonatas, which they played honestly, and, on the whole, capably, if without great variety in approach and detail. Their program comprised George Antheil's *Second Violin Sonata* (1948)—its first performance; the same composer's *Sonatina* (1945); Robin Orr's *Sonatina* (1945)—the first American performance; and Camargo Guarnieri's *Second Sonata* (1933).

The "oldest" music on the program



Eileen Darby

The Juilliard String Quartet, which played for the New Friends of Music. From the left, Robert Mann, Raphael Hillyer, Arthur Winograd and Robert Koff

was the best. Guarnieri, in his sonata, redirects Gershwin-like rhythms and colors into channels of his own digging, and the music flows along logically and irresistibly. On the other hand, the Orr Sonata seems inclined to reiterate the same ostinatos, although it is clean in dissonant diatonic texture. Mr. Antheil asserts that he wrote his *Second Sonata* "in an ironic and at the same time idealistic mood." But its three movements, marked *Scherzo-Sonata-Allegro*, *Pasacaglia-Variations*, and *Toccata-Rondo*, reveal very little of either of these qualities. In the outer movements there are occasional passages with rhythmic bounce and cleverly turned phrases, but the endless restatements of the lifeless *Pasacaglia* theme reach a tiresome low. A. B.

Sylvia Marlowe, Harpsichordist

Times Hall, Nov. 27

Victimized by the season's worst case of nervousness, Sylvia Marlowe was unable to measure up to the standard of competence her phonograph records have indicated. Bach's G major French Suite and Italian Concerto were destroyed by her forgetfulness, despite passages that moved along fluently, if not especially perceptively from the interpretative standpoint. Two groups of Scarlatti sonatas—six at the beginning of the program and six at the end—went better, but she seldom revealed more than the surface meaning of the music. C.S.

New Friends of Music

Town Hall, Nov. 28, 5:30

By contrasting the superb String Quartet in D major, K. 499, with the less frequently performed *Serenade* in C minor, K. 388, for eight wind instruments, the New Friends of Music effectively reminded us that even so supreme a genius as Mozart was not infallibly able to produce a masterpiece by merely putting his pen to a sheet of music paper. The *Serenade* begins vigorously enough, with an initial movement that is well laid out and amply provided with refreshing thematic materials. But the three remaining movements are bottom-drawer Mozart, conventional in utterance and episodic in organization. The writing for the woodwinds is idiomatic, to be sure, but even in this regard Mozart did not approach the level of creative scoring of the great Quintet for Piano and Wind Instruments, K. 452. Under the direction of Ignace Strassfogel, the wind ensemble played cleanly, but with a tendency to sacrifice vital rhythmic pulse to sentimentalities of phrasing.

The Juilliard String Quartet skittered through the D major Quartet with a quality of tone that was rather too lush, even though it was small;

the principal values the players found were the ones which lay on the surface. It was not until they turned to Arnold Schönberg's *First Quartet*, in D minor, Op. 7, that their manner of playing seemed appropriate to the music in hand. Of this early and somewhat equivocal work they gave a notable recreation, which bespoke ardent application to both its technical and its interpretative problems.

The Quartet is a somewhat more complex variant upon the compositional procedures and the expressive vein of *Verklärte Nacht*. Part of the time it rises to a comparable height of acutely subjective emotion; and some of the coloristic experiments in instrumentation—especially those exploiting the upper extremes of range in the four instruments—are even more novel and daring than those in the earlier sextet. There is, however, a good deal of somewhat dry, even academic, polyphonic writing that has decidedly lost its interest in 1948; and since the work requires over forty minutes for performance, its rewards are less than they might be if the ideas were more economically elaborated. C. S.

Charles Petremont, Violinist

Town Hall, Nov. 28

Charles Petremont, who made a very favorable impression when he gave a recital four years ago, reaffirmed his indisputable gifts when, with the assistance of Artur Balsam, he undertook a program ranging through the Vitali Chaconne, Mozart's A major Concerto, the César Franck Sonata, Chausson's *Poème*, and briefer numbers by Corelli-Kreisler, Vieuxtemps and Wieniawski. Once more the listener was struck by the emotional warmth and romantic instincts of this young man from Boston, by his complete sincerity and his wholesale absorption in his task. True, he still has faults to overcome, but he is earnest and manifestly intelligent, and as he ripens he should gain a greater poise and inner balance.

This listener does not remember that Mr. Petremont played with so rasping, strident and edgy a tone when he last appeared here. This roughness, attributable to the excessive pressure the violinist applied to the bow, was sometimes disconcertingly evident and nowhere more than in the Mozart Concerto, a work that did not seem suited to his talents and which he sentimentalized and over-sweetened in a manner wholly out of keeping with its style and character. Rhythmically, moreover, Mr. Petremont often became erratic and also went in for a heavy vibrato alien to the Mozart spirit.

Much the best playing of the evening (Continued on page 18)

Civic Concert Service Holds Annual Conference

THE 28th annual winter conference of Civic Concert Service, Inc. field representatives convened early in December in New York City. Fresh from campaign activities in hundreds of principal cities throughout the United States, the largest field force in the company's long history assembled for daily business sessions in the Green Room of the New York Athletic Club.

In his opening address, O. O. Bottorff, Civic's president, praised the group for its outstanding achievement in maintaining large memberships throughout the network of Civic Music Associations, and for establishing new associations in additional important cities. Among the new cities added to the Civic roster are Cleveland, Baltimore, San Diego, Kansas City, Houston, Long Beach, Santa Barbara and Atlantic City.

"We feel gratified," Mr. Bottorff said, "that these and other important population centers throughout the country have reached the natural and logical conclusion of turning to Civic Concert Service when necessity has dictated adopting our sound principles of operation in the presentation of concerts."

"For the past 28 years, naturally, one of the missions of Civic Concert Service has been to increase each year the number of Civic Music Associations. More important, however, to the associations and to ourselves is the fact that such growth, once secured, has been made and kept sound. To accomplish this, our aim and responsibility at all times has been and must always be to improve our service. This program you representatives have carried through successfully again this year."

"Expansion," Mr. Bottorff continued, "is second in importance to the maintenance of that number of associations which have already established themselves as strong, healthy, cultural institutions in the cities wherein they operate. By careful adherence to this twofold program Civic will continue to grow and to maintain its heritage of leadership in the field of organized audience activity."

D. L. Cornet, Civic vice-president, was in charge of the meetings. Harlowe F. Dean, eastern field manager, and John Brakebill, western field manager, presided when Mr. Cornet was occupied by other activities connected with his position in the company.

Daily business sessions took the form of round-table discussions. Each

representative was assigned a particular phase of the comprehensive Civic Music Plan to analyze. Following each presentation, another representative led a discussion covering this individual topic. Since the representatives came to the New York conference directly from field activities in all parts of the United States, the group was able to assemble a very complete picture of economic conditions and musical trends as they pertain to the operation of Civic Music Associations throughout the country.

Other executives and affiliates of NCAC and Civic, including Marks Levine, S. Hurok and Thomas M. Reilly, addressed the meetings from time to time. Mr. Cornet, in his remarks on the opening day, said:

"The worth of an organization can usually be pretty well measured by the attitude those connected with it manifest toward it. In the eighteen years I have been associated with Civic Concert Service, I cannot remember a single representative who was not proud of his connection with it. This pride I know exists among all of you because I have frequently heard you express it."

"The reasons for such feeling are too numerous to mention. One could scarcely feel otherwise when he realized he was working with a company that originated a form of concert presentation that has contributed greatly to making this country prominent as a musical leader. Then, too, the realization that one's effort has brought thousands of people pleasure they would not have otherwise had, is stimulating. Finally, officers of Civic Music Associations, as well as you representatives, frequently experience that pride that stems from the knowledge that something permanent and worthwhile has been created."

"The purpose of the semi-annual conference such as this one in which we are now assembled is to jointly determine how we may progress, how Civic Music as a national institution may serve its members well, and in turn we of Civic Service may be more helpful to the Association that depends on us for year-round service. If you prefer, word it this way—our function is to provide a highly specialized service for the betterment of music in America. That it is such is because you representatives devote twelve months each year to its study and application. In this process let us always be sure that we are progressive, reliable builders and that the structures we build are sound and will



Civic Concert Service, Inc., joins with artists and affiliated organizations to celebrate the holidays, its annual Civic conference, and its 28th birthday

During the conference, Civic executives met with the heads of various New York artist managements in establishing a broader basis for acting as brokers for their artists. Inasmuch as Civic representatives have again booked several hundred engagements for the various major symphony orchestras, including those of Boston, New York, Philadelphia, Los Angeles, Chicago, Cleveland, Indianapolis, St. Louis and Minneapolis, managers from several of these orchestras attended conference sessions and functions.

Subscribing to the theory that all work and no play makes for a dull conference, the Civic heads saw to it that following business sessions there was plenty of time for entertainment at the disposal of the representatives. Since the opening of the conference coincided with the gala opening of the Metropolitan Opera Season, attendance at Otello took precedence over other social activities in the two-week conference period. In addition to this occasion, there were many less formal entertainments and gatherings.

Thomas L. Thomas inaugurated the round of festivities with a cocktail party for the Civic staff at the Savoy Plaza on the opening day of the meetings. Informality was the note of that particular evening, as Mr. Thomas led the fun in a comic pantomime of a concert singer with one of the representatives providing the gestures and Mr. Thomas the voice, from behind a screen.

Jan Pearce, Claramae Turner, Raoul Jobin, Robert Weede, Giuseppe Valdengo, Sara Menkes, Kurt Baum and Mary Henderson were co-hosts at a cocktail party in the Carpenter Room of the Waldorf-Astoria on the first Sunday afternoon. Michael DePace entertained with a supper party at his home on Long Island after this event. The representatives were guests of Luboshutz and Nemenoff at cocktails in their New York apartment. This was the thirteenth consecutive year in which the duo-piano team had honored the Civic staff.

Conference social events concluded in a grand manner at a holiday party for the entire staff of Civic, at which NCAC, S. Hurok and Civic Concert Service were cohosts. For this occasion, the 711 Fifth Avenue offices, where the party was held, were decorated to carry out the holiday spirit, with lighted Christmas trees, holly wreaths and pine boughs. Guests for the occasion were prominent concert Service were co-hosts. For this gave impromptu solos, duet and ensemble performances to add to the general gaiety. Among the artists present were Gladys Swarthout, Ezio Pinza, Jan Pearce, Luboshutz and Nemenoff, Blanche Thebom, Doris Doree, Marina Koshetz, Patrice Munsel, Florence Quartararo, Astrid Var-

nay, Winifred Heidt, Nathan Milstein, Isaac Stern, Robert Merrill, Thomas L. Thomas, Ania Dorfmann, Fritz Kreisler, and scores of others.

In addition to all their other activities, the Civic staff were guests of several artists at their Carnegie and Town Hall recitals, many of which had been arranged to coincide with the time of the conference. Kirsten Flagstad and Ebe Stignani were the leading recitalists to honor the group in this manner. Other concerts attended by the staff were those given by Nathan Milstein and Louis Kaufman, at Carnegie Hall; Benno and Sylvia Rabinof, Ania Dorfmann, the Trieste Trio, and Rosalyn Tureck, at Town Hall; and Mariemma, at the Ziegfeld Theatre.

Auditions were arranged to enable the Civic representatives to hear other artists who were not making public recital appearances during the conference period. Several mornings were devoted to these auditions.

The theater provided its share of the fun. Parties were arranged for A Streetcar Named Desire, Inside U. S. A., Small Wonder, and Magdalena. Metropolitan Opera performances attended by the group, in addition to the opening night performance, were L'Elisir D'Amore, with Giuseppe Valdengo, Salvatore Baccaloni and Inge Manski in the cast; Götterdämmerung, in which Margaret Harshaw, Deszo Ernster and Herta Glaz sang; the debut of Marilyn Cotlow in Mignon; and Rigoletto, with three NCAC artists, Jan Pearce, Patrice Munsel and Lubomir Vichonov.

Plans Are Announced For Chopin Centennial

Formation of a Chopin Centennial National Committee to observe the hundredth anniversary of the death of the composer on Oct. 17, 1849, has been announced by Henry Noble MacCracken, president of the Kosciuszko Foundation. The committee will organize and encourage commemorative concerts and educational programs throughout 1949, with special emphasis on the period between Feb. 22 (Chopin's birthday) and Oct. 17. It hopes to create a Chopin Centennial Fund for scholarships to assist young Polish and Polish-American musicians. Officers of the national committee are Howard Hanson, chairman; Mr. MacCracken, secretary; Stephen P. Mizwa, executive secretary; and Edward C. White, treasurer. Other members of the committee already announced include Deems Taylor, Artur Rodzinski, Douglas S. Moore, and George S. Dickinson. Mr. Dickinson will be in charge of the events being planned for educational institutions. National headquarters will be at 15 E. 65th Street, New York City.



Carmen Gracia, Moura Lympny, Jerome Hines, and Leon Fleisher enjoy refreshments with O. O. Bottorff, S. Hurok, D. L. Cornet, Thomas Reilly, Harlowe Dean, and John Brakebill at the opening of the Civic-NCAC-Hurok party

RECITALS

(Continued from page 16)

ning was in the young artist's moving and genuinely poetic performance with Mr. Balsam of the Franck Sonata. It had an affectingly lyric quality, lovely color, and really passionate sweep and fire. Here too was opportunity to admire his flexible, elastic bowing, well controlled except for moments of unwarrantable pressure. Mr. Petremont, obviously in special sympathy with music of outspokenly romantic stripe, was also in his element when it came to the Chausson Poème, which he played with poetry and the sensuousness it demands. H. F. P.

Mack Harrell, Baritone Town Hall, Nov. 28, 3:00

The world premiere of Victor Babin's song cycle, *Beloved Stranger*, to poems by Witter Bynner, with the composer at the piano, was the novelty of this recital, the third and final one in Mr. Harrell's series. It proved to be a dignified and skillfully wrought, if not a memorable, work, and Mr. Harrell sang it superbly. This was no mean feat, for the accompaniments are highly dissonant, and the vocal line is free, with little to help the soloist in his entrances. Lovers of Chinese poetry are already familiar with Mr. Bynner's *The Jade Mountain*, one of the most sensitive translations of oriental verse in the English language. *Beloved Stranger*, unlike *The Jade Mountain*, is an original work rather than a translation, but it has the imagistic precision and psychological insight of the Chinese poets, though it lacks their economy of form.

The cycle begins on a note of exultation, "You come with light on your face of the turn of the river to the open sun," and ends in desolation, "Someone was there—I put out my hand in the dark and felt the long fingers of the wind." Mr. Babin's settings are faithful to the nuances of the poems, but they reveal few striking ideas, either in thematic material or in harmonic treatment. Once or twice, a Mahleresque intensity of coloring flared up, only to subside into the cautious style in which most of the songs were fashioned. This prevailing grayness of tone would not have been inappropriate to the poems, had it been subtler and more individual in character.

Mr. Harrell began with a deeply moving performance of Moussorgsky's *Songs and Dances of Death*, in Russian. Not since the days when Alexander Kipnis sang them have these songs been so powerfully and eloquently interpreted, to my knowledge. Schumann's *Dichterliebe* was the final cycle of the exacting program. If Mr. Harrell did not equal his previous achievements in some of

these songs, the lack of intensity may be attributed to the exhausting devotion that he had lavished on the Babin and Moussorgsky music. Coenraad V. Bos was the accompanist, except in *Beloved Stranger*. R. S.

Dorothy Parrish, Pianist Carnegie Hall, Nov. 28, 5:30

Miss Parrish had the honor of giving the first all-Bartók piano recital since the composer's death in 1945, in New York and very possibly in the United States. Her program was made up of the *Fifteen Hungarian Peasant Songs* (1914-1917); *Suite*, Op. 14 (1916); a number of pieces from the *Mikrokosmos* (1926-1937)—*Ostinato*, From the *Diary of a Fly*, *Seconds and Sevenths*, *Three Dances in Bulgarian Rhythms*, Nos. 1, 4, and 6; *Rumanian Christmas Songs*, Second Series (1915); *Sonata* (1926); *Rondo I on Folk Tunes*, from *Three Rondos*; *The Night's Music*, from *Out of Doors* (1926); pieces from the collection, *For Children* (1908)—*Jeering Song*, *Pentatonic Tune*, *Farewell*, *My White Nightflower*, *Flower-Wreathed Girls*, and *Tune from Tolna*, and the *Allegro Barbaro* (1911).

Bartók's music requires a specialized sort of technique and rhythmic treatment. Miss Parrish obviously had mastered these challenges. Her performances were sometimes cautious and limited in emotional scope, but they had an authentic ring. The smashing rhythmic impulse of the *Piano Sonata*, the fascinating timbres of *The Night's Music*, and the lyric charm of the *First Rondo*, three different aspects of Bartók's piano music, found in Miss Parrish an understanding interpreter. She might well have chosen a solid and more adroitly contrasted program; but this recital was a praiseworthy musical achievement. It should inspire other artists to explore the wealth of superb piano music which Bartók left to us. R. S.

Maurice Wilk, Violinist Carnegie Hall, Nov. 29

Mr. Wilk has a remarkable technical facility, a big tone, and a genuine sense of bravura. It took no more than his performance of Respighi's elaboration of Vivaldi's *Sonata in D major* to prove that. Unfortunately, his playing revealed serious faults of taste and musicianship which detracted from the quality of his achievements.

Mr. Wilk is an overzealous devotee of the Cult of the Big Tone. In the Vivaldi sonata, in Chausson's *Poème*, and even in Hindemith's *Sonata for Violin Alone*, Op. 31, No. 1, he sacrificed rhythmic flow and accuracy to tonal stress. His pitch was not always accurate, and his abuse of vibrato (which he applied liberally to every possible note) did not conceal this fact from the careful listener. When a phrase went up, it tended to sob ecstatically; when it went down, it became melodramatic moan. It is a pity to hear a violinist of Mr. Wilk's ability indulge in such musical hamming as this.

Beethoven's *Sonata in C minor*, Op. 30, No. 2, and shorter works by Shostakovich-Tzigonoff and Paganini completed the program. Leopold Mittman was the expert accompanist, accommodating himself even to Mr. Wilk's rhythmic distortions of the Chausson with exemplary tact. R. S.

Jean Thorp, Pianist (Debut) Times Hall, Nov. 30

Jean Thorp, a young American pianist giving her first local recital after appearances in other cities, did her best playing in the second half of her program, where she gave a performance of especially sensitive coloring and delicacy of touch of Granados' *The Maiden* and the *Nightingale*, and invested Debussy's *The Sunken Cathedral* and Rachmaninoff's *Barcarolle* and *Prelude in C Minor* with similar musical effect. There was an



Nathan Milstein



Paul Makovsky

appropriate tenderness of approach and intimacy of projection, albeit without sufficient emotional glow, in Beethoven's *Sonata in E*, Op. 109; and here, as elsewhere, a substantial finger facility served her well. Hardness of forte tone was a disturbing factor in this part of the program; later, the nervous tension that had affected both her tone and her rhythmic stability seemed largely to disappear. Her playing became more convincing and communicative, and she was able to dispatch Liszt's *Mephisto Waltz* with verve and brilliance. Other program numbers were two fantasies by Mozart; Beethoven's *Rondo*, *The Rage Over the Lost Penny*; Debussy's *Reflets dans l'Eau* and *Minstrels*; and Liszt's *Au Bord d'une Source*. C.

Aksel Schiotz, Tenor Town Hall, Dec. 1

For his third recital of the season, Aksel Schiotz presented an all-request program that included three songs by Purcell; Dalla sua pace, from Mozart's *Don Giovanni*; lieder by Beethoven and Schumann; and a group by Scandinavian composers—Grieg, Sibelius, Rangström, and Nielsen.

Mr. Schiotz approached this varied selection with a fine stylistic grasp. Although the present state of his voice generally thwarted his interpretative intentions, occasional passages lay so that they did not impinge on his physical limitations, and these were well sung. George Reeves furnished sympathetic accompaniments. J. H., Jr.

Nathan Milstein, Violinist Carnegie Hall, Dec. 1

Two colorful and harmonically ingenious pieces by Nicolas Nabokoff, called *Canzone* and *Chorale e Allegro*, were the principal novelties on Mr. Milstein's program. Played less masterfully, they might not have sounded so attractive, but he made the most of them. Stravinsky's *Pastorale* and Wieniawski's *Polonaise Brillante* in F major, widely opposed musical conceptions, also served to illustrate the violinist's impeccable taste and discrimination of style as well as his uncanny command of the instrument.

Mr. Milstein opened his recital with Bach's *Sonata in E minor*; Mozart's *Adagio*, K. 261; and Beethoven's *Sonata in C minor*, Op. 30, No. 2. He was obviously nervous at first, and both the Bach and Beethoven sonatas lacked intensity and breadth. In the Mozart piece, however, his phrasing and tone were exquisite. By the time he reached Chausson's *Poème*, Mr. Milstein was playing with ease and full expressive freedom. Artur Balsam was the excellent accompanist. In the Beethoven sonata, Mr. Balsam should have raised the piano lid and taken a more aggressive part in the interpretation; but in the other works he was an ideal collaborator. R. S.

Trieste Trio (Debut) Town Hall, Dec. 2

One of a considerable list of imports in the chamber music field, this trio is quite young, the oldest member being 29. The personnel includes Dario De

Rosa, pianist; Renato Zanettovitch, violinist, and Libero Lana, cellist. They have played together since 1933, and they perform without score, having memorized, it is said, a repertoire of 25 works. Both advantage and disadvantage accrue from this method, as the trio proved during the course of the evening. Their program comprised the Brahms Trio in C minor, Op. 101; Beethoven's *Fourteen Variations in E flat*, Op. 44; and the Schubert Trio in B flat, Op. 99. In the first two, the players displayed a balance lovingly worked out, a silky tone, and a style which depended altogether too much on a "personal" approach. Bent attentively over their instruments, they produced an effect of rare unity, but it was too often employed in the service of distorted phrasing and all too free rubato. Even in the Brahms, where some liberties are perhaps permitted, this wilful abandon was displeasing. In the Beethoven, it seemed unforgivable.

Throughout the first half, the performance was neat but not compelling. The surface was pretty, but there was no substance beneath. Some charming playing by the pianist and the cellist—the latter possesses an agreeable and nicely modulated tone—did not make up for the lack of inner tension which must inform such music. And in the Schubert, disintegration set in. Possibly it was the strain of the debut, but this work did not hold together, and the quality of tone depreciated, the violinist being particularly culpable. Authority and inner conviction seemed absent, and as a result, the work limped to a painful conclusion. Q. E.

Claude Chiasson, Harpsichordist Times Hall, Dec. 2

Claude Chiasson, in his first recital of the season, played on a recently completed harpsichord of his own construction, a perfectly adequate instrument with a full resonant tone. His list—which embraced the sixteenth, seventeenth and eighteenth centuries, and Italy, France, Germany and England—included compositions by Arcesti, Bach, Paradies, de Chambonnières, Balbastre, Couperin, Mortaro, Scarlatti, Byrd, Purcell, and Arne.

Had Mr. Chiasson played as well as he had built both his program and his harpsichord, this would have been an exciting musical event indeed, and it is sad to relate that he did not. He approached the music he had chosen with forthright musicianship, and played it with grace and variety of tone; but a lack of manual coordination occasionally blurred the tonal balance, and rhythmic unsteadiness—particularly in the embellishments—marred some of his best work. J. H., Jr.

Paul Makovsky, Violinist Town Hall, Dec. 3

The playing of Paul Makovsky, who was heard at the Town Hall in 1940 and again in 1946, exercised on the present occasion a curiously equivocal impression. The violinist demonstrated technical facility of no mean order, was almost unceasingly true to pitch and drew from his instrument a voluminous tone of decidedly pungent quality. Animation and unflagging vitality pervaded his performances. Nevertheless, there was a want of sensitiveness, distinction and refinement about them which deprived his interpretations of virtually all the finer shadings and reduced them in the end to an unvaried scheme of black and white.

Mr. Makovsky began with a sonata by one Jean Joseph Mondonville, an 18th-century French violinist, and played it adequately if not altogether smoothly. Then, in conjunction with Frank Brieff, violist, he offered Mozart's gracious Duo for violin and viola, K. 424, one of two such works which Mozart wrote in 1783 as a

(Continued on page 20)

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Metropolitan Opening Is Televised

(Continued from page 3)

proved; now it remains to perfect technique and to formulate artistic standards, which often had to be sacrificed on this occasion, because of severe limitations in placing cameras imposed by the management, and because there is no director-producer as yet who has the requisite knowledge of both opera and video. Burke Crotty, the ABC director to whom the production was assigned, understandably lacked musical experience.

It is much too early to know whether television must ultimately make a new art form for itself—which is the belief of this writer—or whether it will be considered satisfactory to train the cameras on existing productions. It was fortunate for the first experiment that a drama so compelling as *Otello* could be revealed. A more static production, with standard operatic situations and repetitions might have proved deadly.

Innumerable obstacles had to be overcome to achieve any broadcast at all, and unexpected difficulties cropped up as the plan progressed. The placement of the cameras was the chief bone of contention between the broadcasters and the opera management. The management insisted that the patrons' sight lines should not be disturbed; and for this reason, a camera was moved away, at the last minute, from a position near the stage behind the orchestra pit.

It was the first time that so many cameras had been used for a "remote" pickup, except in the coverage of the political conventions. Eight cameras were originally placed, but two of them were subsequently abandoned, and half a dozen handled the show in the auditorium, back stage and in a lounge adjoining Sherry's bar. Of the four cameras focussed upon the stage, one in a proscenium box at stage right achieved the best results. Closeup shots from the "straight-on" cameras in the parquet and dress circle were also effective, except when an inexperienced director let the principals walk out of the range and, when, in duet, he could not make up his mind which singer to follow. There was often an empty space, with slices of each singer at the extreme edges of the screen. When long-range shots were used—as too frequently they were—interest deteriorated, because the figures were no more than pin-points on a large, cavernous stage. One camera, like the trick mirrors in a carnival side-show, distorted all figures into squatty dwarfs—the result of shooting from too low an angle, according to one technician.

A successful innovation was the employment of "black" light—infra-red bulbs which gave enough light to illumine the darkest scene for extra-sensitive cameras, without being apparent to the audience or the performers. These obviated the necessity for large batteries of hot lights. They were placed in the footlights and proscenium spots, so that the first scene of the opera, a stormy night which is keyed very low in the stage lighting, was fully visible to the television audience.

During the performance itself, I found my eyes glued to the screen, to the occasional neglect of the sounds coming from it. This would seem to be an inevitable conflict between eye and ear, which must be resolved by each reviewer before he can achieve perfect apprehension of the entire art-form. For the most part, the sound track seemed excellent. The voices came through powerfully and recognizably, as in any good broadcast, and there was a fair balance with the orchestra. The prompter, however, was picked up all too clearly.

The only serious distortion was vis-

ual. Because no special make-up was used, faces washed out and colored stage make-up showed in black patches. Only Ramon Vinay, the *Otello*, did not suffer in this respect. The camera was really cruel to Licia Albanese, the *Desdemona*, blanching out her blond wig and ordinary makeup to a ghastly gray, with unbecoming shadows. Martha Lipton, with darker skin and hair, was not quite so badly affected; but the villainy of Leonard Warren's *Iago* was too plainly etched in black lines on his face, and John Garriss' makeup as Cassio seemed sloppy instead of dandified. Mr. Vinay, with a beard and swarthy skin, came off best, as, indeed, he did in the entire production. Close-ups revealed him as an actor of considerable stature. All through the first act, he was apparently chewing gum, but someone must have told him to stop, because this gaucherie was subsequently absent. In the interviews back stage he was the most self-possessed and witty member of the entire group of celebrities.

Further technical complications made for a lively evening behind the scenes—or rather behind the cameras and in the engineering booths, where dozens of ABC men worked, many of them in evening dress. The cameras heat up very fast, and are usually equipped with buzzing blowers to cool the tubes. Because of the noise they make, these were dispensed with, and small pieces of dry ice were kept at hand to cool down any camera which reached the blowout danger point of 112 degrees Fahrenheit.

It had been advertised that cameras would record the entrance of socialites in the 39th Street lobby, but the viewer waited in vain for such glamorous scenes, as well as for a glimpse of the festivities in Sherry's lounge. It was learned later that the customary battery of lights shone on bedazzled—and bedazzling—patrons in 39th Street, but since no current reached the camera, all the effort was wasted. This necessitated improvised shots of the empty house filling up. While it was amusing to try to recognize friends, drama was sadly lacking, and the commentators proved deficient in interesting ad lib chatter. Milton Cross seemed cross indeed, and stilted, as well. Gordon Frazier and George Hicks, two ABC interviewers, seemed ill at ease, and made fatuous comments: "No doubt they're eating a dish of ice cream or a parfait in the lounge." "There's a quiet hubbub in the auditorium. . . . It looks like the Diamond Horseshoe, all right."

The questions they asked in interviews reached a low depth of banality. One grew quickly tired of "What is your favorite role?" The old "Which do you prefer, concert or opera?" was dragged out for Gladys Swarthout. The assignment called for a more intimate knowledge of the opera milieu than these interviewers demonstrated.

There were several unintentionally amusing moments, particularly when the critics who participate in the Opera Quiz were interviewed. Robert Bagar was forced to skip rope as stage hands moved wires under his feet; Robert Lawrence came too close to the microphone and followed it as it was being withdrawn; Sigmund Spaeth was almost crowded out of the picture.

The backstage shots were absorbing by reason of the background activity of the stage hands. The procession of officials before the camera was generally well handled, although it lacked vivacity. Edward Johnson, Fritz Busch, Herbert Graf, Frank St. Leger, Kurt Adler, and Désiré Defrère were all interviewed, and most of them expressed gratification at the

Margaret Truman, Dorothy Kirsten, and Gladys Swarthout are interviewed during intermission at the Metropolitan opening



Leftwich

advent of television in the opera house.

Before a curtained background, hastily thrown together, other celebrities posed and talked. Officials of the Texas Company and ABC appeared—W. S. S. Rodgers of the former, and Edward J. Noble and Mark Woods of the latter. Mrs. August Belmont, Dorothy Kirsten, Margaret Truman and Miss Swarthout acquitted themselves as well as possible in the face of uninspired questioning. The Ambassador from Italy, Alberto Tarchiani, caused a ripple of laughter when he said that the Metropolitan had had importance in Italy's eyes since the days of Toscanini and Caruso. Giuseppe De Luca and Giovanni Martinelli again revealed that they are a top comedy team. Others seen and heard were Fritz Reiner; Lily Pons and André Kostelanetz; Lawrence Tibbett; and George Sloan, of the Metropolitan board of directors. H. Wendell Endicott, of the Boston Grand Opera Association, and Thomas Sidle, of the North Ohio Opera Association, provided an interesting addition to the group.

Interviews with standees and stu-

dents picked at random were less satisfactory. These must have been substituted hastily for the shots in the lounge, which were, it is said, dispensed with at the request of Mr. Johnson, doubtless as a precaution against the publicizing of possible untoward behavior by irresponsible patrons such as marred the dignity of last year's opening. In most of improvised interviews there was an awkwardness, often amounting almost to rudeness, in moving the subjects away from the microphone so that others could take their place. Great improvement is desirable in the handling of intermission features, if the experiment is repeated.

Whether the Metropolitan will be given another chance before the video cameras depends upon the cost. Most of the cast and all members of craft unions received extra compensation for the evening. With the expense of an added rehearsal, the extra amount was said to be \$20,000. But so much was accomplished, and the possibilities for improvement are so promising, that it is to be hoped that the matter will not be allowed to rest with this one venture.

Toscanini Ends Fall Series

A surpassingly eloquent performance of Richard Strauss' *Don Quixote*, with Frank Miller as solo cellist, brought Arturo Toscanini's current series of NBC Symphony concerts to a towering climax on Dec. 11. Mr. Toscanini will return to begin a second series of eight concerts on Feb. 12. The program began with Mendelssohn's *Overture, The Tale of Lovely Melusine*, and Liadoff's legend for orchestra, *Kikimora*; but the torrential power of the Strauss tone poem swept everything before it.

It was not in the virtuosic passages of the score that Mr. Toscanini's interpretative insight was most striking, but rather in those intimate episodes such as the vigil and the epilogue, which represent Strauss at the height of his powers as a musical dramatist. The knight's transition from sanity to madness and his return to sanity before his death were conveyed with the keenest imaginative grasp of the composer's objectives. Each of the variations had a character of its own, with a breath pause before each change of tempo and mood; yet the score was always kept in motion.

Once again the listener marveled at Mr. Toscanini's infallible ear, which keeps every strand of the most complex score distinct, and maintains thematic continuity through the most tangled passages. A striking instance of this was the manner in which he brought out the figurations of the strings in the famous section imitating the howling of the wind; the chromatic scales took on a new meaning when contrasted with these usually obscured arpeggios. At the end of the concert, Mr. Toscanini returned repeatedly to the platform to congratulate Mr. Miller and the orchestra, obviously delighted with their playing,

as well he might be, for the NBC Symphony has never sounded better. R. S.

Toscanini Without Brahms, Dec. 4

In his next-to-last autumn broadcast, Arturo Toscanini turned away from the music of Brahms, which had occupied his exclusive attention in his first six Saturday afternoon concerts. The program, played with a freshness and élan which may have been the reflex of the orchestra's pleasure at being permitted to work with the music of more than one composer, contained two completely familiar items—Mozart's *G minor Symphony*, K. 550, and Wagner's *Overture to Tannhäuser*—with Dvorak's infrequently played *Symphonic Variations on an Original Theme*, Op. 78, separating them. Mr. Toscanini gave a most attractive account of the Mozart symphony, refraining from the exaggerations of dramatic intensity he sometimes used to impose upon the first movement, and finding an ideal pace and texture for the minuet and the finale. Only the second movement gave cause for quibbling; to this listener it moved too fast, as it always has under Mr. Toscanini's direction. The *Tannhäuser Overture* was set forth with the rhythmic life and straightforwardness of utterance which have always made this conductor's interpretation of it a supreme one. Dvorak's *Symphonic Variations*, consisting of innumerable trickily scored variants on a theme too dull and too short to lead to much that is important, sounded like richer music than it is. It would be difficult to imagine a better executed or more scintillant performance. C. S.

RECITALS

(Continued from page 18)

favor to Michael Haydn, who had been commissioned to compose a pair of such pieces but was prevented by illness from so doing. The two players did reasonable justice to the engaging composition. Then Mr. Makovsky and his pianist, Jerzy Witas, undertook Fauré's amiable A major Sonata, though they brought to it little of the elegance, suavity and Gallic spirit the composition exacts.

A Sonata by Harold Shapero, dated 1942, opened the second half of Mr. Makovsky's recital. The three-movement work is written in a capriciously dissonant modern idiom. It communicated little, yet the violinist performed it as if he had boundless faith in its plenary inspiration. Short pieces by Smetana, Tchaikovsky, Stravinsky and Wieniawski brought the evening to a close. H. F. P.

Jorge Bolet, Pianist Carnegie Hall, Dec. 3

This recital was a demonstration of interpretative versatility as well as of brilliant technique. Mr. Bolet turned from Beethoven's Rondo in C major, Op. 51, No. 1, and Schubert's Sonata in A minor, Op. 143, to Prokofiev's Sonata No. 8, Op. 84, and played all three works with a grasp of their highly different styles and emotional characteristics. He performed the

Beethoven in a sturdy, forthright manner; yet he phrased and colored it sensitively. Even more original was his conception of the late Schubert sonata. The rapt intensity of the opening and the dramatic development which follows were faithfully mirrored in his performance; and he made the finale virtuosic without sacrificing its eloquence.

The pyrotechnics of the Prokofiev sonata were easily within Mr. Bolet's command. He was not satisfied, however, to remain on the surface of the work, but imbued it with a rhythmic savagery which made its brassy measures sound more impressive than they usually do. To pass from this athletic work to the gossamer texture of Chopin's Berceuse was something of a tour de force. He even managed to do interesting things to the Ballade in G minor.

It was apparent that Mr. Bolet had devoted as much effort to his conceptions of the style and expressive content of this music as he had to matters of technical finish and display. The final group was made up of Rachmaninoff's version of Mendelssohn's Scherzo from A Midsummer Night's Dream and Saint-Saëns' Etude in the Form of a Waltz. K.

Mathilde McKinney, Pianist Times Hall, Dec. 3

Miss McKinney's performance was uneven, but in the long run it proved more than competent. She met the mechanical demands of her program, on the whole, adequately; and, while she did not keep the more complex textures free from occasional blurring, she displayed excellent articulation in passagework. She approached the music intelligently, if with a seemingly impersonal detachment almost totally devoid of sentiment. Yet this cold objectivity had the virtues of its defects, for, though it denied the Mozart D major sonata, K. 576, and a Chopin group much expressive warmth, it kept formal outlines clearly etched, and was perfectly in keeping with the contemporary works which made up the rest of her ambitious schedule.

These comprised Bartók's Suite, Op. 14, and first New York performances of Theodore Strongin's Piece for Piano, Halsey Stevens' Sonata No. 3, and Miss McKinney's own Five Preludes. As an experiment in sonorities, the Strongin Piece for Piano discovers new and attractive sounds, but these achieve meaning only in immediate relation to each other, and do not build up to an over-all structure, defined in rhythm or in harmony. On the other hand, the Stevens sonata is well constructed, and travels continuously along paths clearly marked by tonal centers, but the way is sunless until the third (and final) movement's bright melodic turns and rhythmic alacrity. Miss McKinney's Five Preludes again lack definition in idiom, but vaguely suggest Stravinskian antecedents. They develop agreeable ideas rather coolly and artificially, but, in the main smoothly. A. B.

William Van Zandt, Baritone (Debut) Town Hall, Dec. 4, 2:30

In his first New York recital, William Van Zandt offered a program that included a Handel arioso; songs by Hume, Dowland, and Purcell; a group of French songs, by Debussy, Hahn, Franck, and Fauré; lieder by Schubert, Wolf, and Brahms; an aria from Diaz's Benvenuto; a group by Vaughan Williams; and songs by Quilter and Griffes.

Mr. Van Zandt made known a freely produced high baritone voice, not always well enough supported in big, dramatic passages, but otherwise firm and even in quality, accurate as to pitch, and dynamically well controlled. In addition to these vocal



Jorge Bolet

Karin Branzell

resources, the singer brought to the works he had chosen excellent diction and intelligent musicianship. His interpretations were always completely thought out, if not always arrestingly imaginative. Mr. Van Zandt's best moments came in the French group and in the Vaughan Williams songs. His singing of Fauré's Les Berceaux and D'une Prison was particularly notable for its perceptiveness and delicacy of shading, and Vaughan Williams' Bright is the Ring of Words was projected beautifully. J. H., Jr.

Benno Rabinof, Violinist Sylvia Rabinof, Pianist Town Hall, Dec. 4, 5:30

Benno and Sylvia Rabinof played three works in the third and last of their recital series devoted to the Beethoven sonatas for violin and piano. They are serious and musically artists of good taste and sound ideals. The sonatas they undertook were the D major, Op. 12, No. 1; the F major, Op. 24; and the Kreutzer. Possibly they collaborated to best effect in the lovely Spring Sonata, where they appeared to achieve a securer balance than they always contrived elsewhere.

For, to be candid, the Rabinofs did not always demonstrate a flawless quality of team-work throughout the program. Mr. Rabinof is a technically competent violinist, who plays musically and in tune, but his tone was not infrequently small in volume and deficient in resonance and color. Sylvia Rabinof, on the other hand, was often disposed to a heaviness of touch and dynamic excesses which repeatedly overpowered the sounds of the violin and upset the scale of the interpretation. As a result, their Beethoven performances, despite a sincerity and a prevailing absence of showy exhibitionism, had a way of seeming casual and unimaginative. H. F. P.

Latin American Concert New York Public Library, Dec. 4

This was the first of a series to be presented by the Pan American Women's Association and devoted to works by young Latin-American composers. On this occasion Alfonso Montecino and Juan Orrego-Salas shared the program. Both were born in Chile, were graduated from the National Conservatory of its University, and have studied composition with Randall Thompson.

Most of the evening's fare was new. Mr. Montecino's Sonata No. 2, for Violin and Viola, his Suite for Piano, and Mr. Orrego-Salas' Songs to an Expected Child all received first performances; and five songs by Mr. Montecino were heard for the first time in the United States. Mr. Orrego-Salas' Variations and Fugue (Based on a Santiago Street-Cry) completed the program.

The composers revealed musical sensitivity of a high order. Mr. Montecino's music shows, in general, careful construction in nicely balanced moods, and idiomatic writing for the various instruments and for the voice. The Suite is eminently pianistic. But the different styles the composer employs—his songs are romantic in tone, his Sonata is strong-

ly Stravinskian, and the Suite approaches Schönbergian conceptions—betray the student still groping for a musical faith, albeit seizing brilliantly upon whatever comes his way.

Mr. Orrego-Salas, on the other hand, takes a definite stand, remotely Ravelian in profile, but with firm, personal aspects. His Songs to an Expected Child are often deeply moving and are always well written for the voice and the accompanying cello and piano. His Variations and Fugue are cogently fashioned, and have rhythmic impact.

Adequate performances were contributed by Teresa Orrego-Salas, mezzo-soprano; Ruth Kemper, violinist; Alix Young Maruchess, violist; and Ted Brys, cellist. As the pianist of the occasion, Mr. Montecino revealed striking gifts, both technical and interpretative. A. B.

Karin Branzell, Contralto Town Hall, Dec. 5, 3:00

Radiant in black velvet, and vocally in splendid form, Mme. Branzell gave a memorable recital. At the end of her long, arduous program, she sang Erda's Warning, from Wagner's Rheingold and Pauline's Romance, from Tchaikovsky's Pique Dame, magnificently, and proceeded to add Brangäne's Warning, from Tristan, as an encore. The dramatic intensity and vocal opulence of these performances made one realize once again what a pity it is that she is no longer at the Metropolitan Opera. Even on the recital platform, with piano accompaniment, she projected the sombre majesty of Erda's Warning so vividly that one had merely to close one's eyes to be transported into the opera house.

Quite as distinguished were Mme. Branzell's interpretations of a group of Brahms lieder—Ein Wanderer, Wie die Wolke, O wüsst ich doch den Weg zurück, Vergebliches Ständchen, Die Mianacht, and Der Kranz; works by Mahler, Strauss and others. Although the songs in English, Ralph Vaughan Williams' Silent Noon, John Duke's Loveliest of Trees, and Daniel Wolf's Weather Forecast, were sentimental and conventional in substance, Mme. Branzell sang them convincingly. Among the many encores was an enchanting Swedish song, which made one want to hear her in a whole program of folk music. Paul Ulanowsky was the superlative accompanist. R. S.

Zinaida Alvers, Contralto Town Hall, Dec. 5

Miss Alvers' performance gave evidence of considerable gifts, more in the direction of the operatic than the recital stage. The contralto displayed a powerful voice, good diction (Continued on page 22)

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**Telemann Suite
Offered in Denver****Frederick Baker Is Soloist,
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DENVER.—On Oct. 26, the Denver Symphony, with Saul Caston conducting, presented a program which included an excellent performance of Tchaikovsky's Sixth Symphony, Wagner's Overture to the Flying Dutchman, and Dukas' The Sorcerer's Apprentice. Frederick Baker, first flutist, appeared as soloist in Telemann's Suite for Flute and Strings, and made an outstanding impression with his full, rich tone and technical ability.

On Nov. 2, Nathan Milstein, violinist, was soloist in Lalo's Symphonie Espagnole. The purely orchestral portion of the concert consisted of Berlioz's Roman Carnival Overture, Kabalevsky's Overture to Colas Breugnon, Thomson's The Seine at Night, and Stravinsky's Fire Bird Suite.

Jennie Tourel, mezzo-soprano, was the soloist on Nov. 9, singing two Mozart arias and a group of songs. The orchestra played Mendelssohn's Overture to A Midsummer Night's Dream, Brahms' Variations on a Theme of Haydn, Ravel's Rapsodie Espagnole, and Debussy's Fêtes and Nuages.

Mr. Caston presented an all-orchestral program on Nov. 16, including Beethoven's Egmont Overture, Schumann's Second Symphony, Rossini's Overture to L'Italiana in Algeri, Strauss' Serenade for Wind Instruments, and the Polka and Fugue from Weinberger's Schwanda. In the Strauss work the woodwind section was especially effective, and the strings are showing a marked improvement. Under the skillful guidance of Mr. Caston the orchestra is assuming a constantly more important part in the cultural life of the city.

Among visitors who have given performances in Denver have been the Ballet Russe, Ferruccio Tagliavini, and Ginette Neveu. The Ballet Russe de Monte Carlo gave four performances, Nov. 11 to 14.

JOHN C. KENDEL

**Youngstown Symphony
Presents 100th Concert**

YOUNGSTOWN, OHIO.—The Youngstown Symphony, organized in 1926, played its one hundredth concert on Nov. 18, at Stambaugh Auditorium. The concert was conducted by Michael and Carmine Ficocelli, the brothers who share the title of conductor. Jean Dickenson, soprano, was the soloist. The first half of the concert, conducted by Carmine Ficocelli, was devoted, with the exception of Dukas' The Sorcerer's Apprentice, to music which had been played at the orchestra's first concert—Beethoven's Egmont Overture; the Allegro moderato, from Schubert's Eighth Symphony; and Franz von Blon's Meditation. In the second half, Michael Ficocelli conducted the Elegy, from Otto Mrazek's Symphonic Sketches, dedicated to the orchestra, and Tchaikovsky's 1812 Overture. Miss Dickenson sang Mozart's Theme and Variations; L'Histoire Amoureuse, from Auber's Manon Lescaut; Air du Rossignol, from Massé's Noces de Jeanette; Rose Softly Blooming, from Spohr's Zémire et Azor; and Johann Strauss' Voices of Spring.

The orchestra was organized in 1926 by the Ficocelli brothers, and was then called the Little Symphony, having a total personnel of 12, whose average age was 16. The first concert was played only over the radio, on June 7, 1926. Gradually expanding throughout the years, the orchestra now numbers 75 players. Guest artists for this season include Erica Morini, Salvatore Baccaloni, and Anatole Kitain. Eleazar de Carvalho will appear as guest conductor.

**Ormandy Conducts
All-Viennese Bill****Offers Works by Schubert,
Mozart, Lanner and Strauss
In Philadelphia**

PHILADELPHIA.—For the pair of concerts at the Academy of Music on Nov. 19 and 20, Eugene Ormandy conducted the Philadelphia Orchestra in an all-Viennese program. David Madison, assistant concertmaster, and Samuel Lifschey, first violist, were the soloists in Mozart's Sinfonia Concertante in E flat. The orchestra also played the Overture and Entr'acte No. 2 from Schubert's Rosamunde; Joseph Lanner's Die Schönbrunner Waltz; and Johann Strauss, Jr.'s Die Fledermaus Overture, Perpetuum Mobile, Emperor Waltz, Electrofor Polka, and Explosions Polka (orchestrated by Amadeo di Filippi).

William Kapell was soloist in the Khachaturian Piano Concerto at three previous concerts, Nov. 12, 13, and 15. The Nov. 15 program was an all-Russian one that also included Tchaikovsky's Serenade in C major for Strings and Shostakovich's Ninth Symphony. At the two earlier concerts, the orchestra played Haydn's Surprise Symphony, Griffes' The White Peacock, and Four Sea Interludes from Britten's Peter Grimes.

Mr. Ormandy conducted the season's first youth concert on Nov. 7. George Silfies, Jr., first clarinetist of the Baltimore Symphony, appeared as soloist in Debussy's Rhapsody for Clarinet and Orchestra, and the orchestra also played Mozart's Eine Kleine Nachtmusik; Shostakovich's Ninth Symphony; Strauss' Der Rosenkavalier Suite (with dancers); and a march, America Forever, by Max Strassenberg, of the orchestra's contrabass section.

The Pennsylvania Philharmonic, composed of musicians from the Philadelphia area, began its tenth season with a concert on Nov. 22 at the Academy of Music. Luigi Carnevale, founder and conductor, led the orchestra in a program that contained two first performances—Mr. Carnevale's Elegy for Voice and Orchestra, with Antoinette Martinetti, soprano, as soloist, and Domenic Sparagna's Portrait of Heloise—as well as Tchaikovsky's Violin Concerto, with Alvin Rudnitsky as the soloist; Beethoven's Fifth Symphony; Rossini's Semiramide Overture; and excerpts from Verdi's Otello, with Thomas La Monaca, tenor, as soloist. Mr. Carnevale's Elegy is based on a poem by Giosue Carducci.

WILLIAM E. SMITH

**Balazs Leads Opening
Wichita Falls Concert**

WICHITA FALLS, TEX.—The first concert of the Wichita Falls Symphony season was given recently, with Frederic Balazs, the orchestra's musical director, conducting a program that included excerpts from Wagner's Die Meistersinger, the first part of Handel's Messiah, and Prokofieff's Peter and the Wolf. David Macpherson was the narrator in the Prokofieff work, and soloists in the Messiah were Martha Ann Holmes, soprano; Harriette Truly, alto; Max Kreutz, tenor; and William Triggs, baritone.

The Wichita Falls Symphony has embarked on a program designed to increase the appreciation of music in the surrounding region, with great stress being laid on the musical education of children. A series of children's concerts has been organized, with appreciation hours on Saturday mornings at the Municipal Auditorium, and free season tickets will be donated by the business men of the city to any child who attends four of these programs.

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RECITALS

(Continued from page 20)

in four languages, and genuine feeling for music of a dramatic nature. She was inclined, however, to emphasize more outspoken emotional values to the almost total exclusion of subtler meanings. While she dealt very successfully with songs by Rachmaninoff, an aria from Moussorgsky's Khovantchina, and only less successfully with Respighi's Three Armenian folksongs, Torelli's Tu lo sai, and an aria from Haydn's Ariadne on Naxos, she missed the point of a group of Brahms lieder, and was equally unconvincing in a group of songs by Randall Thompson, Vaughan Williams, and Coleridge-Taylor.

Miss Alvers was not always persuasive, vocally. Though she molded her phrases feelingfully and colored her tones well, she sometimes strayed from pitch, and often forced her higher tones. Thomas Mayer accompanied. A. B.

Lado Concert

Times Hall, Dec. 4

Lado, the Ladies' Auxiliary of the Doctors' Orchestra, sponsored this

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Cello-Piano Duo



Greenhaus

Hortense Monath and the New Friends of Music Players, who made their debut in Town Hall, on Dec. 5: Daniel Guilet, violin; Miss Monath, piano; Clark Brody, clarinet; (standing) Bernard Greenhouse, cello; Leonard Farrow, bassoon; Fred E. Klein, French horn; Robert Bloom, oboe; and Carleton Cooley, viola

concert, at which the prize-winning works in its American composition contest, Charles Mills' Chamber Concerto for Ten Instruments, and Anthony Garden's Second String Quartet, were performed. The Galimir String Quartet performed the Garden composition, and an ensemble of string, wind and brass conducted by Ignace Strassegger played the Mills concerto.

Gertrude Ribla, soprano, sang Verdi's Pace, Pace, Mio Dio, from La Forza del Destino, and works by Strauss, Fourdrain and Ernest Charles, accompanied by Claire Thomas. Mr. Strassegger and the Galimir Quartet were heard in Dvorak's Piano Quintet, Op. 81.

Considerable space could be devoted to an exposition of the reasons why neither Mr. Mills' concerto nor Mr. Garden's quartet seemed particularly worthy of a prize. Suffice it to remark here that both pieces were weak in musical materials and development. The Mills concerto picked up in the final rondo, in rhythmic zest and harmonic piquancy, but the opening movement and the chorale fantasia and triple fugue which formed the second movement sounded feeble and improvisational. R. S.

New Friends of Music

Town Hall, Dec. 5, 5:30

This concert brought, the initial appearance of a new chamber group—Hortense Monath and the New Friends of Music Players. The personnel of this group is as follows: Hortense Monath, piano; Daniel Guilet, violin; Carleton Cooley, viola; Bernard Greenhouse, cello; Robert Bloom, oboe; Clark Brody, Jr., clarinet; Fred E. Klein, French horn; and Leonard Sharrow, bassoon. For their debut, they chose three works that required three different combinations of instruments—Brahms' Piano Quartet in C minor, Op. 60; three of the Six Preludes and Fugues for String Trio, K. 404a; and Mozart's Quintet for Piano and Winds in E flat major, K. 452.

All of these works were played competently enough, if without the last degree of unanimity in matters of phrasing. The Brahms Piano Quartet was not very persuasively inflected in the first two movements; but the Andante, in which Mr. Greenhouse played with particularly fine tone and sensitive phrasing, really sang, and the final Allegro moved with spirit. All of the players were musically satisfying, except that Mr. Guilet's tone was a little gritty and sometimes overbore the other members of the ensemble.

The Bach-Mozart Preludes and

Fugues selected were the three drawn from the Well Tempered Clavier—Vol. I, No. 8, transposed from E flat minor to D minor; Vol. II, No. 14, in G minor; and Vol. II, No. 13, transposed from F sharp major to F major. They were ably set forth, and provided an amiable curiosity.

The Mozart Quintet was given a reading that did not do justice to the delightful music, largely because Miss Monath's articulation of the piano part was never very clean and sometimes became just plain messy. J. H., Jr.

Dessoff and Bennington Choirs

Carnegie Hall, Dec. 5, 5:45

A program of sixteenth century and twentieth century choral music, under the leadership of Paul Boepple, was sung by the Dessoff Choirs and the chorus of Bennington College, assisted by members of the College Octet. The modern works were Kodály's Ave Maria, for three-part women's chorus, and The Angels and the Shepherds, for five-part women's chorus; Betsy Jolas' motet for double chorus of seven women's voices, To Everything There Is a Season; and Ernst Levy's motet for double chorus of six equal or mixed voices, Hear Ye Children.

From the glories of the polyphonic period came Palestrina's motet for six mixed voices, Assumpta Est Maria; Josquin des Prés De Profundis, Psalm 129, for four mixed voices, and Ave Maria, for four mixed voices; and Lassus' First Lamentation of the Third Day, from the Lamentations of the Prophet Jeremiah, for five mixed voices.

Especially impressive among the contemporary works was Mr. Levy's motet, which was contrapuntally ingenious and at the same time emotionally powerful. We should hear more of his music, including a repetition of his stirring Ninth Symphony, performed by the National Orchestral Association in 1941. Mr. Boepple conducted the choruses with exemplary enthusiasm and sense of style, although the singing was often rather weak in volume and impact. R. S.

Ania Dorfmann, Pianist

Town Hall, Dec. 6

Ania Dorfmann is one of those precious artists who, through her sterling musicality, perfect taste, deep sincerity and absence of pretense, communicates an unfailingly pleasurable impression whenever she appears. Her latest recital was another case in point. The hearer carried away a heart-warming enjoyment and would have been at a loss to decide just what feature of Miss Dorfmann's program

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Victor Alessandro bows to the audience of more than 600 music lovers who came to the season's first pair of Little Symphony concerts in Oklahoma City. The orchestra, composed of 45 members of the Oklahoma Symphony, will offer a series of intimate concerts during the season in this glass-enclosed show room located on one of Oklahoma City's busiest street corners

Steinberg Returns to Buffalo Philharmonic

BUFFALO.—The opening concert of the Buffalo Philharmonic, on Nov. 16, was a festive occasion, for it welcomed back William Steinberg, the orchestra's conductor, from his successes in the opera seasons in San Francisco and Los Angeles. Moreover, the promise of a greatly improved orchestra stirred the expectations of the audience that filled Kleinhans Music Hall to capacity.

An all-orchestra program opened with Mr. Steinberg at the piano, in Handel's Concerto Grosso in D minor. One was immediately aware of the vast improvement in the playing of the ensemble, which had a new richness and refinement of sound that continued throughout the evening. Mr. Steinberg's reading of Beethoven's Eighth Symphony was direct, clear, and delicate in color and shading. In Debussy's La Mer, new to the orchestra's repertoire, there were excellent balance and transparency of tone. The unusual vitality of the orchestra brought Wagner's Overture to Tannhäuser to a stirring climax.

In the second program, on Nov. 30, Seymour Lipkin, pianist, was soloist in Rachmaninoff's Rhapsody on a Theme by Paganini. The young pianist revealed technical mastery and much tonal color. The program opened with Mozart's Overture to Don Giovanni, and closed with Liszt's A Faust Symphony, which received a fluent and powerful performance. In the concluding vocal passages, John Preib, tenor, the Polish Singing Society, and members of the Schola Cantorum took part. BERNARD BERGHOLTZ

Leonard Bernstein Ends Stay in Israel

TEL AVIV.—Leonard Bernstein ended his two-month engagement with the Israel Philharmonic on Nov. 29, when he conducted the orchestra in Mahler's Second Symphony. He then flew to Rome, en route to the United States.

Mr. Bernstein will return for a longer engagement next year, and is thinking of establishing a permanent connection with the orchestra, whereby he would divide his time between Israel and America. During his stay in Israel, Mr. Bernstein conducted 40 concerts in 60 days, often under the most difficult and adverse conditions. Numerous concerts were played for Israeli troops in the field.

Music Critics Circle To Make Annual Awards

Miles Kastendieck, president of the Music Critics Circle of New York City, has announced that annual awards will again be presented to composers whose works receive first New York performances during the current season and are deemed outstanding by the Circle.

The awards are in three fields—orchestral, theatrical, and chamber music, and have been given for the past seven years. Only one work, Wallingford Riegger's Third Symphony, received an award last year. The chamber music award was deferred to give the members opportunity to consider further the works heard.

At the Nov. 15 meeting, Mr. Kastendieck was elected to a fourth term as president. Other officers elected were: Francis D. Perkins, of the Herald Tribune, vice-president; Ross Parmenter, of the Times, secretary-treasurer; Robert Bagar, of the World-Telegram, and Cecil Smith, editor of MUSICAL AMERICA, were elected members of the executive committee.

Baltimore Symphony Faced by Fund Crisis

BALTIMORE.—The Baltimore Symphony is facing a financial crisis in which \$150,000 must be raised by the end of February, 1949, to insure a 1949-50 season. Of this sum, \$28,000 must be raised by Jan. 1 to meet orchestra payrolls. At a meeting of the orchestra's board of directors and larger contributors on Nov. 22, plans were formulated for an appeal to raise the funds. At this meeting, R. E. Lee Taylor, chairman of the board, stated that the orchestra had made all the reductions in costs possible without either curtailing scheduled concerts or seriously impairing the orchestra, but warned that "there is a limit below which one cannot go if a symphony orchestra is still to be a symphony orchestra . . . the number of players cannot be cut below about eighty or they will not be able to play symphonic music. Most orchestras have nearer one hundred. And the season cannot be cut below seventeen weeks. The musicians can't afford to sign up for a shorter period." A number of speeches were made by civic leaders stressing the value of the orchestra to the community. It was decided to launch an immediate drive for funds to supplement the annual January-February maintenance fund drive.

Metropolitan Opera Guild Holds Membership Lunch

The Metropolitan Opera Guild held its annual membership luncheon recently at the Waldorf-Astoria Hotel. A musical program dedicated to the Golden Anniversary of the City of New York furnished entertainment for the occasion. Grover Whalen, chairman of the mayor's anniversary committee; George H. Gartlan, the committee's music chairman; Mrs. August Belmont, founder of the guild; Mrs. Harold Cooledge, of Atlanta; and Mr. and Mrs. Leonard Warren were among the guests of honor.

Singers on the program were Gertrude Ribla, Martha Lipton, Regina Resnik, Francesco Valentini, Richard Tucker, and Robert Merrill. Richard Rodgers, Norman Dello Joio, and Mme. Mana Zucca accompanied.

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CONCERT — OPERA — RADIO

RECITALS

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delighted him most. This concert had nothing startling or spectacular about it. It merely offered a rich succession of long tested compositions, performed beautifully and interestingly, with abundant technical facility, penetrating intelligence and ripe poetic imagination. In short, it was one of those completely enjoyable experiences which are far too infrequent in the course of a concert season.

It was a pleasure to observe that Miss Dorfmann's fine yet unostentatious artistry is exercising a powerful appeal. Her audience was not only numerous and representative, but it responded unflinchingly to her finest accomplishments. Her stimulating and admirably devised program, which began with Mozart's delectable if none too often performed Variations on a Minuet by Mr. Dupont; Beethoven's C minor Sonata, Op. 10 (the one with the adorable second subject); and Scarlatti's Pastorale and Capriccio, reached its romantic climax in Schumann's Faschungschwank aus Wien, and continued with Chopin's C sharp minor Nocturne and A flat Waltz, Op. 42; the Improvisation, Op. 84, and the Impromptu, Op. 34, of Fauré; and Chabrier's Bourrée Fantasque. The hearers declined to leave the hall till the artist had contributed at least three encores at the close of the evening.

It was a joy to hear such an exquisitely polished treatment of the Mozart Variations as Miss Dorfmann supplied, with arabesques and passage-work like matched pearls, and a wholly authentic sense of Mozartean style. Nor does one hear many pianists who bring to the early Beethoven sonatas the happy balance of classic and boldly romantic elements she imparted with such creative effect to the C minor. For this listener, however, Miss Dorfmann's most influential achievement was her playing of Schumann's Faschungschwank, for which she possesses precisely the poetry, the fancy, the humor and the romantic diversity this unmatched composition calls for. There were in her playing all the color, the rhythmic life, the abundance and variety of tone



William Kroll Ania Dorfmann

color it demands. The surging Intermezzo, to which one always looks forward, became at her hands the climax it has to be. Yet the mercurial finale occupied quite as high a plane. Not in a long time have music lovers hereabouts heard such a luminous interpretation of the enchanting masterpiece.

H. F. P.

Musicians' Guild, Times Hall, Dec. 6

Rapidly coming to be considered one of the elite New York organizations, the Musicians' Guild opened its third season with a program and performance which placed it high on the list of the season's distinguished events. For sincerity and devotion in purpose and excellence in realization, the Kroll Quartet, Joseph and Lillian Fuchs, Leonard Rose and Frank Sheridan are hard to equal. Adhering to a plan inaugurated last season, the group includes one "contemporary" work on each program. This evening the choice fell on Hindemith's Third Quartet, Op. 22, played after intermission by the Kroll Quartet, whose members are William Kroll, Louis Graeler, Nathan Gordon and Avron Twerdowsky. They opened the program with the second of Beethoven's Rasoumovsky Quartets, Op. 59, No. 2, in E minor, after which Mr. Fuchs and his sister played the Mozart Duo in G for Violin and Viola. These two, with Mr. Sheridan at the piano and Mr. Rose playing the cello, closed the evening with the Brahms Piano Quartet in C minor, Op. 60.

In an evening notable for sheer musical pleasure, the performance of the Hindemith made the profoundest impression. Written in 1922, its discourse is timeless in portrayal of emotion, in singing poignance and eerie other-worldliness, conveyed by sounds of strange beauty in a masterly framework, and infused with highly charged musical feeling and inspiration. The Kroll group played it with unforgettable brilliance and insight. If their Beethoven had begun tentatively, seeming to feel out the acoustics of the hall and not always mastering a necessary balance and freedom, they progressed into surety and full-blooded tone towards its end, and showed a complete mastery in the Hindemith.

Hardly less compelling, though less highly charged, was the Mozart performance by the Fuchs brother and sister. These two worked perfectly together in tone, ensemble and spirit, and tossed off the delightful duo with some breath-taking tempos and the utmost in spirited execution. In different but equally appropriate vein, they contributed to a stirring reading of Brahms, in which Mr. Sheridan's piano was a stalwart and highly musical support, and Mr. Rose's cello lent a voice of passionate beauty. Q. E.

Miklos Schwalb, Pianist Carnegie Hall, Dec. 7

Attributes of uncommon pianism were evident throughout Mr. Schwalb's recital. The pianist displayed technique and imagination in abundance, and agreeable tone, too, in a program which included the Liszt Variations on Bach's Weinen, Klagen, Sorgen, Zagen, four three-part Inventions by Bach, Schumann's C major Fantasie, a Chopin group, and Tibor Harsanyi's

Suite (the first New York performance).

All of his offerings bore the individual stamp of the mature pianist, and, to a great extent, approached a plane of total satisfaction. And, if none of them quite reached it, the defect lay more in the choice (neither the empty Liszt Variations nor Mr. Harsanyi's Suite, a dissonance-peppered salon dish, deserved his brilliant performances) than in the playing. For, while a trace of undue sentiment crept into the Bach inventions, the contrapuntal designs were beautifully fashioned. In a generally convincing projection of the Schumann fantasy, the wealth of poetry in the final movement made ample amends for occasional overpedalling, technical slips, and rhythmic distortions in the previous movements. But, in the Chopin Barcarolle and three Mazurkas, the pianist allowed himself a rhythmic freedom which amounted to unpardonable license.

A. B.

Rosalyn Tureck, Pianist Town Hall, Dec. 8

Miss Tureck donated the proceeds of this recital to the Samaroff Memorial Scholarship Fund. She added special interest to her program with the world premiere of David Diamond's Piano Sonata No. 1, which he composed for her in 1947.

Under the circumstances, it would be a pleasure to report that the long and extremely difficult work seemed worthy of the devotion which Miss Tureck's able performance revealed. But exactly the opposite was the case. At first hearing, the sonata sounded dreary, manufactured and repetitious. The first and last of the three movements, both of which contain fugues, consist largely of monotonously dissonant, turgid passage work which sweeps up and down the keyboard for all the world like a pianist's warming-up exercises. The fugues do little to give shape to these movements, since they are not very decisively worked out and lack thematic impact. The middle movement brings relief from the insistent loudness of the rest of the work, and its scherzando section is deftly worked out; yet even here the thematic substance and the harmonic treatment are prevailingly banal. Mr. Diamond has been writing excellent music of late, but this sonata sounded more like a student work than the finished product of an experienced composer.

The rest of Miss Tureck's program consisted of Graun's Gigue in B flat minor; a Scarlatti Aria and Minuetto arranged by herself; Paradies' Toccata in A; Bach's Toccata, Adagio and Fugue in D major; and Brahms' Variations and Fugue on a theme by Handel. The percussive character of much of her playing may well be attributed to the unmerciful drubbing of the piano which Mr. Diamond's sonata compelled her to administer. More notes to less purpose have seldom been put on paper.

R. S.

Virginia Voigtlander, Violinist Town Hall, Dec. 8, 3:00

Miss Voigtlander gave a promising first New York recital. The violinist coupled sincere musicianship with technical competence. Her program included a Concerto in C major by Haydn, Bach's Grave and Fuga in A minor, Fauré's Sonata in A major, and Prokofiev's Concerto in G minor. Her approach to the music was basically sound, but, aside from contrasts of loud and soft, the effect was monochromatic. In more expansive passages, her tone was at its best, ample and secure. At other points, she had a tendency to shape her phrases tentatively. Eugene Helmer was the accompanist.

A. B.

Vinaver Chorus Town Hall, Dec. 9

In the first of a series of three concerts, Chemjo Vinaver led his chorus



Miklos Schwalb Maryla Jonas

in groups devoted to music of the Synagogue, music of Israel, The Bible in music, and music of the Hasidim. He departed from Jewish music only in the third group, which consisted of a Benevoli motet and a Palestrina setting of By the Waters of Babylon.

The chorus showed the marks of careful preparation; its members were always together, and they were able to achieve a remarkable range of dynamic shadings and balances. This writer has no idea whether or not the Jewish music was delivered in authentic style; but in the Palestrina and Benevoli pieces and in his own compositions and arrangements, Mr. Vinaver exhibited a fondness for the diminuendo tone and the hummed phrase that did not seem entirely the product of a dedicated musicality.

J. H., Jr.

Maryla Jonas, Pianist Carnegie Hall, Dec. 11, 3:00

Miss Jonas offered a program of favorites from the classical repertoire which exhibited her gifts to excellent advantage. The larger works were Mozart's Sonata in A, K. 331, with the rondo alla turca; and Beethoven's Sonata quasi una Fantasia in C sharp minor, Op. 27, No. 2; and the shorter compositions included a Capriccio by Wilhelm Friedmann Bach, Beethoven's Bagatelles, Op. 33, No. 1, and Op. 119, No. 1 and No. 3; a Chopin group; and some Schubert waltzes, which she substituted for the Chopin ecossaises listed in the program.

Among Miss Jonas' most striking technical accomplishments is a silken and absolutely controlled pianissimo. She can produce this quality of tone in contrapuntal music such as the Bach Capriccio, or in scale passages and ornamental arabesques like those of the Mozart Sonata and a Chopin Nocturne. There were times, as in the Rondo of the Mozart Sonata, when

(Continued on page 26)

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R. F., New York Times, Mar. 16/48.
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San Antonio Season Is Symphony's Tenth

SAN ANTONIO.—The San Antonio Symphony began its tenth season on Nov. 13 at the Municipal Auditorium. For the occasion, Max Reiter, the conductor, repeated Rossini's *La Cenerentola* Overture, which opened the orchestra's first program, and Mischa Elman returned as soloist, playing Lalo's *Symphonie Espagnole* and a group of violin pieces with piano accompaniment. Beethoven's Fifth Symphony, Kabelevsky's *The Comedians*, and the *Forest Murmurs* from Wagner's *Siegfried* completed the program.

For the second concert, on Nov. 20, the soloist was Menahem Pressler, pianist, who played Schumann's *A minor Concerto* and a group of short pieces. Mr. Reiter led the orchestra in Cimarosa's *I Traci Amanti* Overture, Barber's *Adagio for Strings*, and Tchaikovsky's *Fourth Symphony*.

What is believed to be the first American performance of Haydn's *Symphony No. 53*, in D major, was presented on Nov. 27. This work, known as *L'Impériale*, was rescued from oblivion ten years ago by Edvard Fendler in research for the French state radio. The program also included the Rossini-Respighi music for *La Boutique Fantasque*; Wagner's *Prelude to Die Meistersinger*; and De-Falla's *El Amor Brujo*, with Risé Stevens as soloist. In addition, Miss Stevens sang Tchaikovsky's *Adieu Forêts*, and lieder by Schumann, Strauss, and Brahms.

The orchestra gave two concerts at the Lackland Air Force Base on Nov. 18, playing works by Tchaikovsky, Khachaturian, Wagner, and Strauss.

GENEVIEVE TUCKER

Krokowsky Soloist With Utah Orchestra

PROVO, UTAH.—The second pair of concerts in the 1948-49 season of the Intermountain Symphony were given at the Provo Tabernacle on Nov. 23 and 24, with Viska Krokowsky, violinist, as soloist. Miss Krokowsky played Bach's *Concerto in A minor* and Paganini's *Concerto in D major*. The orchestra was also heard in Mozart's *Symphony No. 41 in C major*, K. 551; Barber's *Adagio for String Orchestra*; and an orchestral suite drawn from Bizet's *Carmen*.

With these concerts, Allen Jensen, musical director of the orchestra, announced two new community services. All music students in the Alpine, Provo, and Nebo school districts will be admitted free of charge to all of the orchestra's concerts. In addition, the Tuesday afternoon concerts will be broadcast.

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Noel Straus, N. Y. Times

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LONDON IN ILLINOIS COMMUNITY

George London, bass-baritone, who gave the first recital in the Berwyn-Cicero, Illinois, Community Concert Series, is congratulated by officials of the local association—E. W. Green, chairman; Mrs. Helen Bragdon, secretary; C. E. Habersham, chairman; E. W. Blair, president—and accompanist Joseph Blatt

Return Dates for Menotti Double Bill

The Medium and The Telephone
Open Four Week New York City Center Engagement

Gian-Carlo Menotti's *The Telephone* and *The Medium*, which may well become perennials of our theatre, opened a four-week engagement at the New York City Center on Dec. 7, with the composer again in charge of the staging and Emanuel Balaban conducting.

These works have had an interesting history. *The Medium* was commissioned by the Alice M. Ditson Foundation of Columbia University and was first performed in May 1946 at the Festival of American Music at Columbia University with Claramae Turner in the role of Madame Flora. Early in 1947, a new production of the work was given under the auspices of Ballet Society. In this performance, *The Telephone*, commissioned by Ballet Society, was heard for the first time. Marilyn Cotlow, who, like Miss Turner, is now a member of the Metropolitan, was the original Lucy. In the spring of 1947, *The Medium* and *The Telephone* were presented on Broadway at the Ethel Barrymore Theatre for an engagement of several months. After a tour which took the production to various cities of the United States, the two operas were given in London and Paris.

Marie Powers is now so completely at home in the role of Madame Flora in *The Medium* that she is able to bring new overtones into it. Very few experiences in the theatre today can equal this characterization for sheer power and flamboyance of dramatic expression. Miss Powers unquestionably indulges in hamming, but it is hamming of genius, and that makes a world of difference. The coloring of her voice, the plastique and timing of her acting are tremendously exciting.

Evelyn Keller sang beautifully again, as Monica, and Leo Coleman's portrayal of Toby, the Mute, was if anything more poignant than ever. Derna de Lys as Mrs. Gobineau, Paul King as Mr. Gobineau, and Virginia Beeler as Mrs. Nolan, were all excellent. Mr. Balaban and the orchestra, as if to atone for their weak performance of *The Telephone*, made the most of Mr. Menotti's fascinating score for *The Medium*.

Maria D'Attili and Paul King did not make much of the roles of Lucy and Ben in *The Telephone*. This little satirical piece is so tenuous that it has to be sung and acted brilliantly. Miss D'Attili's diction was not clear,

and her voice sounded too light in the florid passages. The role of Ben lay too high for Mr. King's voice, and his acting as the impatient suitor was awkward and unconvincing. But with the advent of *The Medium*, the evening took a marked turn for the better, and ended in an ovation.

ROBERT SABIN

For the matinee performances of *The Medium*, Margery Mayer was chosen as a replacement for Marie Powers in the central role of Madame Flora; Derna De Lys took over the part of Monica, sung in the evenings by Evelyn Keller; and Maria D'Attili, apart from filling her usual assignment as Lucy in *The Telephone*, also substituted for Miss De Lys as Mrs. Gobineau.

A former member of the Chicago and New York City opera companies, Miss Mayer's artistry was by no means an unknown quantity before she made her first afternoon appearance in *The Medium*, on Dec. 11. Her beautiful, free mezzo-soprano voice took all the requirements of the Menotti score in easy stride, though a few passages lost some of their effect because of her lack of a big, resounding chest register. She was wise enough to avoid modelling her acting too closely after that of Miss Powers, whose characterization of the bedevilled soothsayer is more a personal tour de force than an inevitable realization of the implications of the libretto. While Miss Mayer occasionally seemed a bit tentative, she was infallibly right in her instincts, and a completely co-operative member of the ensemble.

Miss De Lys sang Monica's lyric music somewhat inexpertly, and seemed self-conscious in her action, until just at the end, when she depicted the young girl's cries for help and her departure from the scene with deeply affecting pathos. Since she does not appear to have operatic potentialities as a singer, she will do well to make Broadway aware of the exceptionally appealing histrionic gifts her final moments revealed.

C. S.

Serge Koussevitzky Plans Guest Conducting Engagements

Michel Kachouk, New York concert manager, announced recently that Serge Koussevitzky has authorized him to arrange a series of engagements as guest conductor in Europe, Australia, and South America, beginning next September. Mr. Koussevitzky will retire from the conductorship of the Boston Symphony, after 25 years, at the end of the summer of 1949.

New York City Opera Completes Fall Season

On Nov. 28, the New York City Opera Company completed its 1948 fall season, its tenth season of activity since it was founded by Laszlo Halasz, artistic and music director, in February, 1944. During the season just concluded at the New York Center, 41 performances were given of thirteen bills that included fifteen operas. Regular performances were given on Thursday, Friday and Sunday evenings and Sunday afternoons during the eight-week season. A special performance of *The Marriage of Figaro* was given on Nov. 24.

A record of operas performed together with the number of performances follows: *Tosca*, 3; *Pelléas et Mélisande*, 3; *Amelia Goes to the Ball* and *The Old Maid and the Thief*, 3; *Madama Butterfly*, 3; *Carmen*, 4; *The Marriage of Figaro*, 4; *La Bohème*, 3; *Cavalleria Rusticana* and *Pagliacci*, 3; *La Traviata*, 3; *Salome*, 3; *Don Giovanni*, 3; *Aida*, 4; *Eugen Onegin*, 2.

Aida and *The Marriage of Figaro*, the second in an English translation, were new productions during the season.

Attendance during the season totaled approximately 110,000—near capacity for the 2,700-seat house.

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RECITALS

(Continued from page 24)

one felt that she was overemphasizing tonal contrasts and colors at the expense of musical vitality and rhythmic pulse; but in the Chopin group she produced enchanting effects. In the Beethoven Bagatelles, the crispness and polished phrasing of her performances were remarkable, and she played the Chopin Mazurkas with genuinely Polish rhythmic zest and temperament. The large audience demanded several encores. W.

Chamber Music Concert Dalcroze School, Dec. 10

Hugo Kauder's Quartet for Oboe, Clarinet, Horn, and Bassoon was played for the first time, and two other contemporary composers were represented, in a more than usually interesting chamber-music program at the Dalcroze School of Music, for the benefit of the school's scholarship fund. Mr. Kauder, a Viennese composer who has fairly recently moved to New York, is not as well known here as the exceptional skill his Quartet manifests would seem to warrant. Certainly the work has no potentiality of becoming popular; but it is written with exquisite foreknowledge of the effect it is intended to produce—the recapturing of the early medieval sound of wind instruments moving about in chords composed of hollow intervals without major thirds to enrich their texture, and imitating one another in close canonic entrances. As a contemporary work, the Quartet seemed rather precious, but not many composers alive today are able to accomplish so exactly what they mean to.

David Diamond's Quintet in B minor, for flute, string trio and piano—played with uncommonly well adjusted balance and great rhythmic zest by Perry O'Neil, pianist; Mildred Hunt Wummer, flutist; Ralph Silverman, violinist; Nathan Gordon, violist; and Carl Stern, cellist—is not a new work, but it was worth repeating, particularly for the splendid forward motion of the opening movement



Louis Kaufman rehearses Francis Poulenc's Sonata for Violin and Piano, with the composer at the piano, and his wife, Annette Kaufman, turning the pages

and the lyric warmth of the middle movement. Walter Piston's Three Pieces for Flute, Clarinet, and Bassoon—a post-student work written under the influence of Nadia Boulanger more than twenty years ago—was more an agreeable curiosity than a contribution to musical experience; it was well played by Mrs. Wummer; Irving Neidich, clarinet; and Orrin Miller, bassoon. The program opened with Mozart's Oboe Quartet, in which Philip Kirchner played the oboe part as beautifully as anyone in this reviewer's memory. C. S.

Menahem Pressler, Pianist Town Hall, Dec. 10

Menahem Pressler, the Palestinian pianist who had been heard here before only with orchestra, achieved rather questionable results when he finally embarked on a recital. An audience of good size received him with warmth which could not, however, obviate the fact that much of his work invited dissent. The first two

numbers on his program—a Prelude, Fugue and Allegro in E flat, by Bach, written originally for lute, and the D minor Fantasia, K. 397, of Mozart—disclosed certain features that seemed to justify some of the good opinions that have greeted his performances on earlier occasions. But Chopin's B minor Sonata, which concluded the first half of the recital, revealed so many disaffecting elements as to move the hearer to speculate whether the young man might not be laboring under some temporary disability.

In portions of the Bach and the Mozart compositions, there was occasion to admire the dexterity and cleanness with which Mr. Pressler negotiated passage work and the sensitive manner that distinguished his treatment of episodes not exceeding nuances of mezzo-forte. But as soon as he aimed at more vigorous dynamics, his touch grew hard and the quality of his tone coarse and unsympathetic. And the Chopin sonata lacked even the redeeming characteristics of his Bach and Mozart.

Throughout this work, Mr. Pressler not only pounded but went to regrettable lengths of rhythmic distortion and erratic phrasing. Moreover, the four movements exhibited little poetry of imagination or perceptive emotion. The entire sonata, which was pulled badly out of shape, exercised an estranging effect on the pianist's hearer. And the violence of Mr. Pressler's touch had the result of prohibiting beauty of tone or any sensitively graduated scheme of color.

Mr. Pressler won in San Francisco the Debussy Prize, wherefore it was only appropriate that he should place four Debussy pieces on his program—La plus que lente, Feux d'artifice, La Soirée dans Grenade and L'Isle Joyeuse. A Semitic Suite, in six numbers of folk-like character, consisting of several dances, a Thanksgiving song and a Pastorale, by the pianist's compatriot, A. Boscovich, received its first hearing in New York. The recital concluded with Liszt's Mephisto Waltz. H. F. P.

Louis Kaufman, Violinist Carnegie Hall, Dec. 10

Mr. Kaufman has two surpassing virtues as a musician. He always provides a well balanced program of unfamiliar and beautiful music, and he always plays it eloquently. Even the Tartini Largo with which he opened this recital was not hackneyed. A first performance of Harold Triggs' Lament and Flight of the Fair Maid of Samarkand, inspired by Max Beer-bohm's amusing story, followed. The piece is part of a set called Regency Suite, to which Mr. Triggs has given this name "to suggest the archaic old music idiom." It sounded like any one of a hundred other pieces "in the

olden style," but Mr. Kaufman made the most of it, with the expert aid of Erich Itor Kahn at the piano.

A delight of the first order was the interpretation of Francis Poulenc's Sonata for Violin and Piano in Memory of Federico Garcia Lorca. Both in the slow movement and in tragic epilogue, the composer pays direct tribute to the Spanish poet. But there is also effervescent wit and fantasy in this wholly unconventional work. From Bach's Sonata in G minor for Violin Alone, Mr. Kaufman made a precipitate descent (musically speaking) to Aram Khachaturian's Violin Concerto, which he played brilliantly. Dvorak's Two Romantic Pieces sounded especially well after the effusions a la Glazunoff of Mr. Khachaturian; and Milhaud's Danses de Jacarémirim and Robert McBride's Aria and Toccata in Swing provided a piquant desert. From beginning to end, one's interest never flagged in this admirable recital. Would that more violinists had Mr. Kaufman's enterprise. R. S.

OTHER RECITALS

Frank Ryan, tenor; Carnegie Hall, Nov. 26.
William Bodkin, baritone; Carnegie Recital Hall, Nov. 26.
Katherine Belton, soprano; Carnegie Recital Hall, Nov. 27.
Rolande Dion, soprano; Carnegie Recital Hall, Nov. 30.
Nestor Chayres, tenor; Town Hall, Dec. 4.
Dorothy Overholt, mezzo-soprano; Times Hall, Dec. 5.
Eola Laws, soprano; Times Hall, Dec. 7.
Eleanore Hanson, soprano; Carnegie Recital Hall, Dec. 8.
Constantine Stronghilos, pianist; Times Hall, Dec. 9.
Creighton Allen, pianist; Times Hall, Dec. 10.
Henriette Michelson, pianist; Times Hall, Dec. 11.
Pauline Nesi, contralto; Times Hall, Dec. 12.

Greenwich House School Establishes Opera Classes

The Greenwich House Music School has announced the establishment of an opera department under the direction of Henry Bloch and Francis Barnard. There will be classes in operatic repertoire, musical interpretation, and stage movement. Several chamber operas will be presented during the season.

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Variety of Events In Chicago Season

Cloe Elmo, Busch Quartet,
Business Men's Orchestra,
Trapp Family Appear

CHICAGO. — Cloe Elmo, mezzo-soprano, appeared with great success in Orchestra Hall on Dec. 5, singing arias by Donizetti, Gluck and Saint-Saëns, and sang in English and German.

The Trapp Family Singers made their annual appearance in Orchestra Hall on Nov. 29, before a discouragingly small audience. Dr. Franz Wanner directed the family in well-rehearsed vocal music by Handel, Mozart, Bruckner, Lassus, and others. The brothers and sisters not only sang, but also played old music expertly on recorders, viola da gamba and spinet.

Ruth Ray, violinist, gave a recital in Kimball Hall on Nov. 30. Her playing of Glazounov's A minor Concerto and Tartini's Devil's Trill Sonata was rather cold and perfunctory, but in pieces by Falla and Milhaud she warmed to the music.

Jules Leviton, pianist, played a program of Bach, Beethoven, Mendelssohn, Schumann and Liszt in Kimball Hall on Dec. 1. His interpretations, particularly of the romantic pieces, were poetic and tasteful.

The Busch Quartet played Haydn, Brahms and Beethoven quartets in the University of Chicago chamber music series at Mandel Hall on Dec. 3.

The American Opera Company presented Gounod's Faust at the Eighth Street Theater on Dec. 5, with John Scott Stamford, Marta Chava and Henry R. Matysiak in principal roles.

On the same evening, Vince Jonuska, Lithuanian soprano, drew a large audience to Kimball Hall, but her singing of folk songs and other music was marred by uncertainties of pitch and faulty breath control.

The Chicago Business Men's Orchestra, George Dasch, conductor, in their Orchestra Hall concert on Dec. 6, tackled Brahms' Double Concerto with Leonard Sorkin, violinist, and George Sopkin, cellist, as soloists. The orchestra also played Beethoven's Eroica Symphony.

Diana Brodsky gave a recital in Kimball Hall, Dec. 10.

RUTH BARRY

Martin New Music Director Of Chicago University Chapel

CHICAGO.—Warren B. Martin, of Los Angeles, has been appointed director of music at the University of Chicago's Rockefeller Memorial Chapel. A graduate of Westminster Choir College, Mr. Martin succeeds Gerhard Schroth, who resigned in October to become conductor of the St. Louis Philharmonic.



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At a recent gathering in Toronto are Howard Hanson, director of the Eastman School of Music; Ettore Mazzolini, principal of the Royal Conservatory of Toronto; Ida Krehm, pianist; Mrs. John R. Davison, president of Sigma Alpha Iota; and Arnold Walters, a member of the Royal Conservatory faculty

Flagstad Soloist Under Désiré Defauw

Montreal Programs Present
Spivakovsky, Chatem — Pepin
Work Given Premiere

MONTREAL.—For the first time since the war, Kirsten Flagstad, soprano, returned to Montreal on Nov. 30 and Dec. 1, appearing as soloist with the orchestra of Les Concerts Symphoniques, under the direction of Désiré Defauw. Her voice sounded as vibrant as ever in the Liebestod, from Tristan and Isolde, and in Brünnhilde's Immolation Scene, from Götterdämmerung. The orchestra played with great beauty. In addition to the works in which Mme. Flagstad appeared, and the Prelude to Tristan, Mr. Defauw presented two Mozart items, the Overture to The Magic Flute, and the Linz Symphony.

In the opening pair of Les Concerts Symphoniques, on Oct. 19 and 20, Tossy Spivakovsky, violinist, played the Tchaikovsky Concerto. The orchestral portion of the program consisted of Mozart's Overture to Don Giovanni, Handel's Concerto Grosso No. 10, in D minor, and a fine performance of Shostakovich's First Symphony.

Two young Canadian musicians figured in the concerts of Nov. 2 and 3—Neil Chotem, who played Beethoven's Fourth Piano Concerto under the baton of Mr. Defauw; and Clermont Pepin, whose Variations Symphoniques for full orchestra were played. The orchestra also played Gluck's Alceste Overture and Brahms' Third Symphony. Mr. Chotem played the Beethoven concerto well; Mr. Pepin's variations are effective and skillfully orchestrated.

On Nov. 16 and 17, Mr. Defauw opened his program with Milhaud's transcription of Couperin's Overture and Allegro. Beethoven's Eroica Symphony, which followed, was played well, although some of the tempos were too fast. After the intermission, Isaac Stern joined with the orchestra in a sensitive and vital performance of Mendelssohn's Violin Concerto.

Notre Dame Church was filled almost to capacity for the visit of the Orchestre National de France on Oct. 2. With Charles Munch as conductor, the French orchestra gave a memorable concert of French music, playing Berlioz's Fantastic Symphony, Debussy's Ibéria, Ravel's Le Tombeau de Couperin, and Dukas's L'Apprenti Sorcier. This was thought to be the finest orchestra to visit Montreal in many years. The concert was sponsored by the Montreal Festivals.

GILLES POTVIN

Chicago Symphony Conducted by Walter

Follows Pierre Monteux in
Orchestra Hall—Manuel Soloist
in Corelli Work

CHICAGO.—Bruno Walter was the latest in this season's procession of guest conductors of the Chicago Symphony, following Pierre Monteux. For the Nov. 11 concert, at Orchestra Hall, Mr. Walter chose a program so conservative that it could have been dull had he not approached each work so reverently and insisted on such flawless execution that the beauties of the music shone anew. Schubert's long C major Symphony, performed in unhurried fashion, was kept spacious in pattern and lofty in feeling. Haydn's Symphony No. 10, in D major, was lovingly unfolded, with each phrase sensitively wrought. And Corelli's Concerto Grosso, with Philip Manuel playing the harpsichord part, glowed with the warmth of the conductor's interpretation.

On Nov. 13, the Orchestral Association gave a concert and reception for its guarantors and sustaining members. Tauno Hannikainen, the orchestra's assistant conductor, presented a short, curiously arranged program that included Respighi's Fountains of Rome, Handel's D major Overture, and the late Frederick Stock's Symphonic Waltz, Op. 8. Marimi Del Pozo, soprano, sang four vocal selections ineptly. Edward L. Ryerson, president of the association, announced that \$165,000 had been raised towards the \$208,000 required to cover the current season's expenses and last year's deficit.

Mr. Walter, at the Nov. 18 concert, conducted Bruckner's Fourth Symphony (the Romantic); Eine Kleine Nachtmusik, and a symphony by Mozart.

RUTH BARRY

Metropolitan Opera Title Barred to Group in Chicago

CHICAGO.—A Federal judge recently barred a Chicago operatic group from using the word "Metropolitan" in its title, ruling that the word had become generally associated with the Metropolitan Opera Company of New York. Judge William H. Holly, in granting an injunction sought by the Metropolitan Opera Association of New York, said that use of the term by another group would cause confusion, and, whether intended to or not, would constitute a fraud upon the public. Attorneys for the Chicago opera company said they would appeal the decision.

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ORCHESTRAS

(Continued from page 12)

shall say that Mahler is not, at long last, coming into his own among us, even despite the recent depressing experience of the Seventh Symphony?

The writer of these lines vividly remembers hearing the Second Symphony in Carnegie Hall under the leadership of Mahler himself. To be sure, he was not as ripe for it as he became in the course of the years; yet he can vouch for it that the performance, even under the composer's baton, was considerably less eloquent than the grandiose unfoldment Mr. Walter, Mahler's high priest, who proclaimed like a prophet inspired and with a cumulative effect which left the hearer shaken and unnerved. The audience listened in awe, almost as if it had heard the voice from the burning bush. In Mahler's day there had been dissent and reactions almost akin to mutiny; yet it is only fair to remember that the orchestra today is considerably better than the Philharmonic of those remote days, and that the New York public has acquired a new insight. There is every reason to believe that a few annual performances could make the score a best-seller.

Mahler was perhaps not so far wrong as people have assumed when he declared: "In the future my symphonies will become great popular festivals." They should be just that as long as Bruno Walter is on hand to conduct them. Conceivably the effect of the Resurrection finale could have been even more overwhelming with a larger choral body, assuming such a one could have been accommodated on the crowded platform of Carnegie Hall. Yet, considering the splendor of the interpretation of the role, it would be graceless to make an issue on this point. Whatever Nadine Conner and Jean Watson may have achieved the preceding Thursday (when their achievements were acclaimed as uncommonly fine), one feels that this time the contralto delivered the Urlicht movement without all the profundity of feeling and the quality of divination which the section should diffuse. The hearer obtained the impression that it was over almost disconcertingly soon, and that the singer had merely skimmed the surface of the passage. Mr. Walter had himself revised the English version of the Wunderhorn verses; they are more colorful in German.

In its way, the performance of the moving and elevated Schicksalslied was virtually as fine. If the piece is only less fine than the composer's Alto Rhapsody, it certainly merits far more frequent hearings than it obtains. Hölderlin's gloomy verses were sung this time in an English translation (though the present listener is obliged to confess that he was never able to decide on the strength of the unaided ear in exactly what language the Westminster Choir was singing). This translation, in addition to being as good as completely unintelligible, was strewn with hissing sibilants and obstructive consonantal sounds which robbed the verses of all their significance and stultified the whole principle underlying the wisdom of utilizing the vernacular. Still, aside from this handicap, the Song of Destiny enjoyed a rendering which did honor to everyone concerned. H. F. P.

Mitropoulos Conducts Rhapsody by Schnabel

New York Philharmonic-Symphony Society. Dimitri Mitropoulos conducting. Zino Francescatti, violinist. Carnegie Hall, Nov. 25:

Prelude to Parsifal.....Wagner
Rhapsody for Orchestra, Artur Schnabel
(First time in New York)
Violin Concerto in G Minor,
No. 2, Op. 63.....Prokofieff
Symphony No. 2 in D major,
Op. 73.....Brahms
Artur Schnabel's eminence as a



Zino Francescatti Artur Schnabel

pianist overshadows his achievements as a creative musician, especially since he confines his concert repertoire to the classics, whereas he composes in a highly dissonant, Schönbergian idiom. But he is no mean composer, as this exciting rhapsody gave proof. Some of Mr. Schnabel's music in smaller forms has been heard in New York, but this was his orchestral debut, so to speak. We should hear more of his work soon.

The rhapsody bore out two contentions of the composer's refreshingly lucid program note very clearly: "The arrangement of tones which goes by the inadequate and rather unfortunate label of 'atonal' music differs from more common arrangements of tones only in appearance. Essence and function remain the same. . . . To claim, in consequence of the different procedure they employ, that the 'modernists' are less honest, less 'natural' than musicians of preceding generations, or than those of their contemporaries who express their ideas in more traditional ways, is an impermissible accusation."

Mr. Schnabel's Rhapsody is a firmly organized, profoundly expressive and beautifully orchestrated piece of music. Though he disclaims any "extra-musical associations," the work is full of passion and emotional overtones. It is essentially romantic music, just as Schönberg's Five Pieces are. The development of the composition is cellular. Out of a germinal theme a series of variations is evolved, with structural logic and bold imagination. Both the harmony and the instrumental colors of the Rhapsody are fascinating, and one would like to hear it repeatedly. Needless to say, Mr. Mitropoulos conducted it superbly, and the composer was obviously delighted when he appeared to share the prolonged applause with the performers.

In juxtaposition with the Schnabel work, Prokofieff's once formidable concerto had an almost Mendelssohnian suavity. It is not only richly melodic and rhythmically inventive, but a faultless vehicle, with none of that battling between the solo instrument and the first violins which consumes so much energy in run-of-the-mill concertos. Much of the time, the violin is pitted against lower strings and winds, to brilliant effect. Mr. Francescatti played the work impeccably, with a true understanding of its spirit as well as with a virtuosity of the highest order; and the accompaniment was in seamless unity with the solo part.

Mr. Mitropoulos' interpretations of the Parsifal Prelude and of the Brahms Symphony revealed a plenitude of emotional intensity and analytical insight, though one might quarrel with certain overstresses and mannered phrasings which tended to destroy rhythmic continuity. This was a memorable evening. R. S.

At the Sunday afternoon concert, Nov. 28, Zino Francescatti was again soloist, substituting the Paganini Concerto in D for the Prokofieff, which he had played earlier in the week. The violinist was in splendid form and high spirits, and played the well-worn brilliancies of Paganini as if they were shiny, new discoveries.

Consequently, the performance came alive and sparkled. Dimitri Mitropoulos led a capable accompaniment and repeated two works heard previously—the Prelude to Wagner's Parsifal and Brahms' Second Symphony. Q. E.

Scherman Introduces Avshalomoff Sinfonietta

Little Orchestra Society. Thomas K. Scherman, conductor. Marian Anderson, contralto; Nancy May Iden, flutist; Harvey Shapiro, cellist; Leonid Hambro, pianist. Town Hall, Nov. 29:

Concerto for flute, cello, piano and strings.....D'Indy
Sinfonietta.....Avshalomoff
(First New York performance)
Cantata No. 53, Schlage doch.....Bach
Recitative and Aria, Ombra Felice,
K. 255.....Mozart
Concert Aria, Jeanne d'Arc au
Bûcher.....Liszt
Le Tombeau de Couperin.....Ravel

D'Indy was over 75 when he composed the present concerto for flute, cello, piano and strings, and while it contains brisk and interesting passages more or less in the spirit of the eighteenth century concerto grosso, it would be futile to seek in it the characteristic merits of the Symphony on a Mountain Air, the Symphony in B flat, or the sumptuous Istar Variations. Furthermore, such merits as it doubtless contains may easily have been watered-down to a disappearing point by the feeble performance provided by Mr. Scherman's forces and the co-operating trio of soloists—notably the discouraged flute playing of Miss Iden.

How expert was the rendering of Mr. Avshalomoff's three-movement Sinfonietta this listener does not pretend to decide. The composer, born in China of Russian parents, has been a good deal of a globe trotter in his time and his music naturally betrays a wide range of modern influences. The reviewer feels that he can hardly do better than cite a few passages of Nicolas Slonimsky's elucidations accompanying the Little Orchestra Society's program:

"The Sinfonietta, composed in America in 1946, is one of its composer's most ambitious works in large forms. . . . The intervallic pattern of the first movement is based on the minor seventh. In the process of development the minor seventh is split into two equal intervals, resulting in the melodic progressions of perfect fourths. . . . The second movement is an Andantino, in 5-8 time. 'It is music such as one hears in a dream.' To this listener the third movement (Vivo) is the most Chinese of the Sinfonietta. Its melodic material is stylized pentatonicism. . . . There is nostalgic jazzification in the syncopated rhythms. A broken-down barcarolla suggests a sentimental reminiscence. . . . The fatuous fires of snare drum strokes and plucked strings enliven the scene. Then a rollicking polka rhythm returns in which chiming fifths, a trombone tune and the barcarolla are all united in a polymelodic coda."

Miss Anderson was in rather better voice than at her recent Carnegie Hall recital, but it was not till she came to the extraordinarily interesting concert aria of Liszt that the contralto struck something like her gait. The Bach air had a superficial and monotonous performance, which was not improved by the circumstance that the tonic and dominant tubular chimes were noticeably out of tune. The early Mozart aria, composed for an Italian castrato who chanced to be singing in Salzburg, is hardly more than insipid, run-of-the-mill Mozart, made according to formula.

The Liszt setting of some Jeanne d'Arc lines by Alexandre Dumas is, however, a stunning creation to which Liszt biographers, incredibly enough, have paid as good as no attention whatever. For that matter, even the



Marian Anderson Virgil Thomson

encyclopedic Peter Raabe does no more than mention that the air exists. Yet this is music that ranks with the finest pages of the opera-oratorio Saint Elizabeth—harmonically, and in orchestral color and richness. Indeed, there is a good deal that sounds like presages of Lohengrin and even of the third act of Die Walküre. It is to be hoped that this eloquent and engrossing aria, even though it does occasionally give a somewhat sketchy impression, will not be suffered to relapse into the neglect which has hitherto been its portion. Miss Anderson delivered it with breadth and noble expression. H. F. P.

Thomson Suite In New York Premiere

Philadelphia Orchestra. Eugene Ormandy, conductor. Carnegie Hall, Nov. 30:

Symphony No. 4, A major
(Italian).....Mendelssohn
Louisiana Story, Suite for
Orchestra.....Virgil Thomson
(First time in New York)
Symphony No. 4, E minor.....Brahms

There is this to be said for Mr. Ormandy: While he may not be the most versatile conductor in the world or the most even performer, when he does conduct a good concert it is a very good one indeed. The Philadelphia Orchestra's third New York program of the season was such a concert. Mendelssohn's Italian Symphony moved with inimitable spirit and zest, and without distortion of its essentially honest, straightforward character. Virgil Thomson's suite of excerpts from the sound track of the film, Louisiana Story, was a novelty worth bringing before the public, and it was felicitously played. The Fourth Symphony of Brahms was delivered with passionate urgency and long emotional lines, and until the finale its performance was not marred by that excessive zeal for rhetorical effect which often diminishes Mr. Ormandy's stature as an interpreter of the standard repertory.

The suite played on this occasion is the first of two Mr. Thomson has derived from the Robert Flaherty film. The second, entitled Acadian Airs and Dances, has not been played in public, except as its components appear along with the motion picture. In the portions of the score included in the Louisiana Story Suite (the official name for the first set of excerpts), Mr. Thomson has endeavored—after an atmospheric, even impressionistic, opening movement entitled Pastoral (The Bayou and the Marsh Buggy)—to capture the essential setting and mood of the dramatic action within a neo-baroque structural scheme. The second movement, The Derrick Arrives, a depiction of the intrusion of a huge oil derrick upon the primordial swamp country, is a chorale, consisting of sober chords in a series of twelve-note phrases, all of which are variant orderings of the degrees of the chromatic scale. The third section, Robbing the Alligator's Nest, which in the film accompanies a boy's attempt to get at a nest of alligator eggs, builds up suspense through the use of dissonant variations over a reiterated five-beat passacaglia (Continued on page 30)

Extensive Concert Schedule in Chicago

Curzon Makes Local Debut — Balogh, Kirkpatrick Present Other Notable Programs

CHICAGO.—Clifford Curzon, pianist, made his first Chicago appearance on Nov. 16 at Orchestra Hall, in the Musical Arts Piano Series. An artist with much to say and with the technical equipment necessary to say it, Mr. Curzon gave a brilliant recital, playing works by Haydn, Beethoven, Schubert, Schumann, and Liszt with great drive and urgency.

Ralph Kirkpatrick, harpsichordist, played in two programs of the University of Chicago's chamber music series at Mandel Hall. In a solo recital on Nov. 12, Mr. Kirkpatrick played works by Bach and Scarlatti. On Nov. 16, he was joined by Alexander Schneider, violinist.

The Hungarian pianist, Erno Balogh, played music by Bartók at his Fullerton Hall recital, Nov. 9. The rich coloring and fascinating rhythmic patterns of Bartók's Rumanian Dance, Op. 8, No. 1, and Allegro Barbaro were effectively set forth by Mr. Balogh's dynamic playing. The program also included compositions by Beethoven, Brahms, Chopin, and Mr. Balogh.

Continuing the practice of offering a novelty at each concert, the Fine Arts Quartet, at their Nov. 17 program at Fullerton Hall, played Jean Cras' Quintet for Harp and Strings in addition to Mozart and Beethoven quartets. The Cras Quintet, though impressionistic in spirit, is a work of rich texture and made a beautiful frame for the meticulous playing of the harpist, Alberto Salvi.

In his Fullerton Hall recital on Nov. 14, Donald Gramm, bass-baritone, showed himself to be outstanding among the few current debutantes who are actually ready for a profes-

sional career. In a program of songs by Brahms, Scarlatti, Fauré, Benjamin Britten, and Paul Bowles, Mr. Gramm displayed not only a large, beautiful voice, but also a capacity for working out the finest details of execution and interpretation.

Stefan Bardas, pianist, gave a recital at Fullerton Hall on Nov. 23, playing a program consisting of Debussy's Twelve Etudes, Beethoven's Hammerklavier Sonata, and Bach's C sharp minor Prelude and Fugue.

In her Orchestra Hall debut on Nov. 15, Freda Trepel, pianist, played works by Bach, Beethoven, and Chopin with fluency and tonal attractiveness.

Other recent musical events include an American Musical Festival, sponsored by the American Musical Society, at Kimball Hall, Nov. 7, 12, and 19; Marjorie Butler Hertz, soprano, Kimball Hall, Nov. 8; the Chicago Symphony Quartet, Covenant Club, Nov. 8; Clara Kittner, soprano, Irene Albrecht, pianist, and Margaret Cree Evans, cellist, Lake View Musical Society, Nov. 8; Florence McCracken, soprano, Kimball Hall, Nov. 9; Augusta McSwain, pianist, Kimball Hall, Nov. 10; La Julia Rhea, soprano, and Marc D'Albert, pianist, Eighth Street Theatre, Nov. 14; Laurence McKenna, baritone, Kimball Hall, Nov. 15; Donna Turner and Marguerite Ullman, pianists, Boris Zlatich, violinist, and Edith Lang, soprano, Curtiss Hall (Chicago Artists Association), Nov. 23; Lillian Lindskog, soprano, Kimball Hall, Nov. 23; Youth Orchestra of Greater Chicago, Orchestra Hall, Nov. 19; Agatha Lewis, soprano, David Moll, violinist, and Herbert Johnson, pianist, Casino Club (American Opera Society), Nov. 29.

RUTH BARRY

Szell Conducts Chicago Symphony

Third Guest Conductor of Season Introduces Bartók's Concerto for Orchestra

CHICAGO.—The third guest conductor to lead the Chicago Symphony this season was George Szell. In his first concert, on Thanksgiving night, Nov. 25, he presented his own masterly orchestral arrangement of Smetana's E minor String Quartet, From My Life. The vitality he brought to both his transcription and his interpretation gave the music a strength of character quite different from the gentler quality it has in its original form. Beethoven's Pastoral Symphony was also on the program, and was played with a joyful feeling of aliveness. The brook really bubbled, and the villagers danced with exhilarating rhythm.

In his second appearance, on Nov. 30, Mr. Szell repeated the Smetana work, and also Weber's Overture to Der Freischütz, to which he brought an atmosphere even more haunted and chilling than at the previous concert. It was characteristic of the conductor that in Strauss' Don Juan he emphasized the virile, vigorous qualities of the music rather than its meditative, romantic aspects.

Seymour Lipkin, 21-year-old pianist who won the Rachmaninoff Fund Piano Contest, was soloist with the orchestra on Dec. 3, and gave a technically brilliant performance of Beethoven's E flat major Concerto. George Szell conducted and introduced to Chicago Béla Bartók's Concerto for Orchestra. Haydn's Oxford Symphony rounded out the program.

RUTH BARRY

Larry Fitzgerald Made N.C.A.C. Broadcast Head

National Concert and Artists Corporation has announced that Larry Fitzgerald has been appointed head of the radio and television department. Mr. Fitzgerald has been active in the radio field since 1929.



Doris Doree, soprano, arrives in New York after two years abroad. She will soon begin a two-month recital tour

Doris Doree Returns To Make American Tour

Doris Doree, American soprano, has returned to the United States for a recital tour after two seasons as a member of the Covent Garden Opera in London. Following her first New York recital, in Town Hall on Jan. 23, she will return to Europe for a third season at Covent Garden. She will also sing concerts in Holland for the first time, fill a return engagement at the Royal Opera in Stockholm, and make a recital tour of Scandinavia.

Miss Doree has sung six major roles at Covent Garden. Since the season there is ten months long, she has had an opportunity to sing all of them much more frequently than the schedule of an American opera house would permit. She has appeared 36 times as the Marschallin in Der Rosenkavalier, and has also made repeated appearances as Sieglinde in Die Walküre. The Covent Garden Opera premiere of the Wagner music drama was a festival performance, attended by the Royal Family. Of this event Miss Doree says, "I am not a snob, but there cannot be a denial that when royalty attends your performance, it does turn out to be an occasion."

Another of Miss Doree's regular roles is that of Ellen in Benjamin Britten's Peter Grimes. She has sung this part not only in London, but on tour with the Covent Garden company in Paris and Brussels. In England she has broadcast over the BBC on various occasions, and has appeared as soloist in orchestral concerts conducted by Sir Thomas Beecham and John Barbirolli.

Philadelphia Orchestra Loses Financial Appeal

PHILADELPHIA.—The Philadelphia city council's budget committee, in a hearing held on Nov. 18, rejected an appeal for financial aid submitted by the Philadelphia Orchestra. Orville H. Bullitt, president of the Philadelphia Orchestra Association, said that the orchestra faced a deficit of \$100,000 at the end of the season if the city failed to appropriate money for its support. Frederic D. Garman, council president, said that most of the councilmen felt financial aid could not be given legally, since the orchestra is not a city enterprise.

Traubel and Warren Join Davidson for 1949-50 Season

James A. Davidson, president of James A. Davidson Management, Inc., announced recently that Helen Traubel and Leonard Warren will be under his management beginning with the 1949-50 season.

Cleveland Orchestra Renews Szell Contract

CLEVELAND.—George Szell, musical director and conductor of the Cleveland Orchestra, recently received a contract for next season from the board of trustees of the Musical Arts Association. Thomas L. Sidlo, president of the association, asserted that only the lack of clarity in the financial future stood in the way of a longer extension. Mr. Szell made his first appearance with the orchestra as guest conductor in 1944, and became permanent conductor in 1946. His present contract expires in May.

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ORCHESTRAS

(Continued from page 28)

theme in the bass. The finale, *Boy Fights Alligator*, recounts a hazardous battle in a quadruple fugue.

These devices of construction turn out, in actual hearing, to be less academic than a description of them sounds. Pursuing the eclectic, and often splashily orchestrated, style of *The Seine at Night*—a style permitting the free juxtaposition of materials which are often harmonically quite disparate—Mr. Thomson has written music which is always more intent on the narrative it illustrates than upon the accomplishment of purely musical form. In consequence, the *Louisiana Story Suite* hardly seems entirely in its element in the concert hall; I often felt that it was unfair to the audience to take the picture away from music which so obviously belonged to it. C. S.

Goldberg Plays Brahms

With Walter Hendl Conducting

Philharmonic-Symphony Society. Walter Hendl conducting. Szymon Goldberg, violinist. Carnegie Hall, Dec. 4:

Overture, *Le Carnaval Romain*.Berlioz
Violin Concerto, D Major.Brahms
Music for Shakespeare's
Romeo and Juliet.David Diamond
(First time by the Society)
Suite from *The Fire Bird*.Stravinsky

It was a baffled audience that discussed Szymon Goldberg's performance of the Brahms Violin Concerto during the intermission of this Saturday evening Philharmonic concert. What has happened, everyone was asking, to the playing of this artist, whose recital a few weeks ago was full of the tokens of greatness? How could a performer seem genuinely great on one occasion and undeniably mediocre on another?

For this riddle, I can offer no solution. Whatever the cause, Mr. Goldberg played the Brahms Concerto with a tone that constantly seemed pushed for richness and large size, so that he seldom employed less volume than a vibrant mezzo-forte. Moreover, the first movement had no discernible structural plan, and developed into a sentimental slow movement, whose parts were unrelated by any guiding feeling for appropriate tempo. Passage-work and double-stopping were frequently off pitch throughout the piece, and the finale had neither the rhythmic tang nor the external brilliance to be effective.

There seemed to be no reason to pin any of the responsibility for this inferior performance upon Walter Hendl, who conducted a flexible and generally musicianly accompaniment. In the concert as a whole, his first adult program of the season, Mr. Hendl acquitted himself with distinction. His sympathy for David Diamond's *Romeo and Juliet* music, introduced last year by Thomas K. Scherman and the Little Orchestra, enabled him to communicate the eloquence of one of the most beautiful of recent American scores. Berlioz's *Roman Carnival Overture* and Stravinsky's *Fire Bird Suite* (the usual version, not the recent revision) were capably presented, though there is no use in pretending that the orchestra sounded as if it had rehearsed either of them very long. C. S.

Mozart Orchestra Produces

Bach's Art of Fugue, Dec. 5

The Music School of the Henry Street Settlement put another substantial achievement to its credit when its Mozart Orchestra, under the direction of Robert Scholz, produced the greater part of Bach's *Art of Fugue* in an instrumentation by the conductor. This arrangement, which comprised



Norman Dello Joio



Walter Hendl

eleven "counterpoints," omitted the canons as well as the final uncompleted fugue; but it is by no means unlikely that eventually Mr. Scholz will add to his version the parts of the score missing on this occasion. Since Mr. Scholz is an old hand at Bach's incommensurable masterwork (which he has often performed with his brother in a two-piano transcription in Salzburg and this country), the present orchestration was almost bound to materialize. The Grand Street auditorium of the Music School was crowded to capacity for the work, and the performance was greeted with rapt absorption and enthusiasm.

Inevitably, Mr. Scholz's orchestral investiture called to mind the memorable one made by Fritz Stiedry several years ago, for the New Friends of Music, and, unaccountably, never repeated in New York. Between the two scorings, however, there need be no comparisons whatsoever, because they are basically different. Mr. Scholz has written for a highly ambitious student orchestra, Mr. Stiedry for a body of professional players. Since Bach left no indication that he designed *The Art of Fugue* for any particular instrument or combination of instruments, the musician who scores the work is left to his own devices. Mr. Scholz has utilized the string body, woodwinds (including the Mozartean basset horn) and brass. The first group of fugues is scored for strings, and only as the "counterpoints" gain in complexity does the instrumentation exhibit an increased fullness and weight.

There is, perhaps, less color than in the Stiedry version, but color, after all, is not Mr. Scholz's aim. He has produced an admirably serviceable orchestration which, except at one juncture, points up the technical and emotional grandeur of Bach's music in illuminating fashion. The only detail to which this hearer might feel disposed to take exception is the use of sharply accented brass in the last double fugues, where the *martellato* horns seem to jeopardize the balance of the voices and to disturb the character of the polyphonic texture. Apart from that, Mr. Scholz, without any recourse to showy effects of orchestral virtuosity, has accomplished a piece of work whose practical value should greatly appeal to all those who revere *The Art of Fugue*.

Moreover, he conducted the inexhaustible conception with the seriousness and understanding of a musician who for years has assimilated the deep secrets of the work. The young and enthusiastic players of the Mozart Orchestra performed this boundless and cosmic music with a precision and a controlled vitality that augmented the laurels they have harvested on recent occasions. As a curtain raiser to *The Art of Fugue*, the orchestra, under Mr. Scholz, was heard in a delightful performance of Bach's *C minor Concerto*, for violin, oboe and strings—a form in which it is not a little preferable to the version for pianos in which it is more frequently heard. The soloists were the remarkable oboist, Lois Wann, whose faultless taste, incredible length of breath and beauty of tone place her indisputably among the finest oboe virtuosos of the time; and Richard Adams, a highly gifted young violinist

who may develop into an artist of uncommon importance once he overcomes a certain diffidence under which he still labors. H. F. P.

Walter Presents

Dello Joio and Bruckner

New York Philharmonic-Symphony Society. Bruno Walter, conductor. Carnegie Hall, Dec. 9:

Symphony No. 10 (B. and H. 86),
D major.Haydn
Variations, Chaconne and Finale
Dello Joio
Symphony No. 4, E flat.Bruckner

Without saluting Norman Dello Joio's *Variations, Chaconne and Finale* as an undefiled masterpiece, it is possible to say that it greatly pleased the audience, which applauded cordially and, at the end, justified the composer's appearance on the platform. When the work received its first hearing, on Jan. 30, 1948, at a concert of the Pittsburgh Symphony, under the direction of Fritz Reiner, it bore the title *Three Symphonic Dances*, a designation changed before its present New York premiere to the name it now bears, in view of the circumstances that "the implications of the original were not appropriate to the music's contents, based as they are on a liturgical melody." The melody in question—a Gregorian one—is that of the *Kyrie* from the *Mass of Angels*, and serves as a basis for six variations in the first movement besides appearing both as a whole and in fragmentary form in the other two sections.

To this listener, the *Variations* seem the best portion of the work. They are especially attractive because of their harmonization, which lends a fascinating bitter-sweet quality to their agreeably dissonant texture. The *Chaconne* has rather more seriousness, but also more solemn dullness, as if Mr. Dello Joio were burdened with a sense of grave obligations from cultivating one of the learned forms. In the *Finale*, however, he unceremoniously kicks over the traces and applies himself to the business of being blithe and merry and extremely American. This rather mannered movement it is a kind of *perpetuum mobile*, with that sort of kinetic energy the Germans

call "motorisch." It is marked by syncopations and elements derived from jazz. If the whole work is not the best thing the composer has done, it is definitely not anything for him to be ashamed of.

The Haydn *Symphony No. 86* should not be confused by the familiar masterpiece of its composer in the same key. This one was written for Paris, and had its first hearing, it appears, at one of the *Concerts de la Loge Olympique* in 1789. It is an enchanting work, which has the additional advantage of not having been played to death. Its slow movement—a *largo* that Haydn called a *Capriccio*—is particularly treasurable for its originality of form and provocative harmonic devices. Mr. Walter brought it to an obvious affection.

He brought the same feeling to Bruckner's *Romantic Symphony*. Recalling the overwhelming effect of his *Bruckner Eighth* last season there was reason to anticipate revelations in the present instance. Such an anticipation, however, overlooked the fact that the *Romantic* and the *Eighth* are very dissimilar propositions. The *E flat*, despite the popularity it always enjoys in Central Europe, cannot compare with the composer's maturer symphonies. It is, in the first place, a much earlier work, and its poetic and spiritual contents stand on a much lower plane than the elements which characterize the later symphonies. Certainly its slow movement and its scherzo rank far beneath theirs. Its harmony, too, has a singularly insipid quality by contrast, and the colorless texture of a great deal of the instrumentation suggested that Mr. Walter may have presented an "Urfassung" rather than a version retouched by Schalk or Löwe. Be this as it may, the symphony diffused little of the soaring inspiration and baroque magnificence which disengaged themselves from his unforgettable interpretation of the *Eighth* last winter. Mr. Walter might better have repeated that masterpiece or else treated us to the *Seventh* or the unfinished *Ninth* rather than expend his valued energies on a score that is incontestably one of Bruckner's weaker efforts. Yet if

(Continued on page 41)

Obituary

FREDERICK A. MILLS

HAWTHORNE, CAL. — Frederick A. Mills, composer and music publisher, died at his home here on Dec. 5, after a long illness. He was 79 years old.

Known as "Kerry" Mills, he was born in Philadelphia, received his musical education there, and, in 1892, was made head of the violin department at the University of Michigan's school of music.

When his first song had considerable success, he relinquished his position and went to New York, where he engaged in the music publishing business.

One of his greatest successes was the score of *The Fascinating Widow*, in which Julian Eltinge appeared in 1911.

MARCUS KELLERMAN

DETROIT.—Marcus Kellerman, opera and concert bass of the last generation, died here on Dec. 6, in his 69th year. He was a native of Philadelphia and sang for three years at the Berlin Opera. He was heard in this country in both opera and concert. A number of years ago, he organized and directed the Detroit Light Opera Company.

RAOUL KOCZALSKI

POZNAN, POLAND.—Raoul Koczalski, Polish composer and pianist, died in Poznan on Nov. 25. Never heard in this country, he composed six operas and is said to have given more than 4500 concerts.

VICTOR OWEN WEEKS

ELIZABETH, N. J.—Victor Owen Weeks, at one time leader of the trombone section of the Philadelphia Orchestra, died at his home here on Nov. 24, following a long illness. He was 46 years old.

Born in Boston, he attended the Institute of Musical Art in New York and later played with Paul Whiteman's band and the orchestras of several theatres, including the Roxy and the Radio City Music Hall.

YASHA KAYALOFF

WASHINGTON, D. C.—Yasha Kayaloff, violinist with the Philadelphia Orchestra, died here on Nov. 24, a few hours after being stricken with a heart attack on the stage of Constitution Hall, after a concert.

A native of Russia, he received his musical education at the St. Petersburg Conservatory. He had been a member of the Philadelphia Orchestra for 24 years. He is survived by a wife and one son.

ALBERT E. RUFF

LOS ANGELES.—Albert E. Ruff, teacher of singing, died here on Dec. 9 at the age of 95. A native of Glasgow, he received his musical education in Germany. After teaching in New York and Chicago, he came to Los Angeles. During his New York career, Geraldine Farrar and other members of the Metropolitan Opera studied with him.

An Approach to the Analysis of Wagner

By HERBERT F. PEYSER

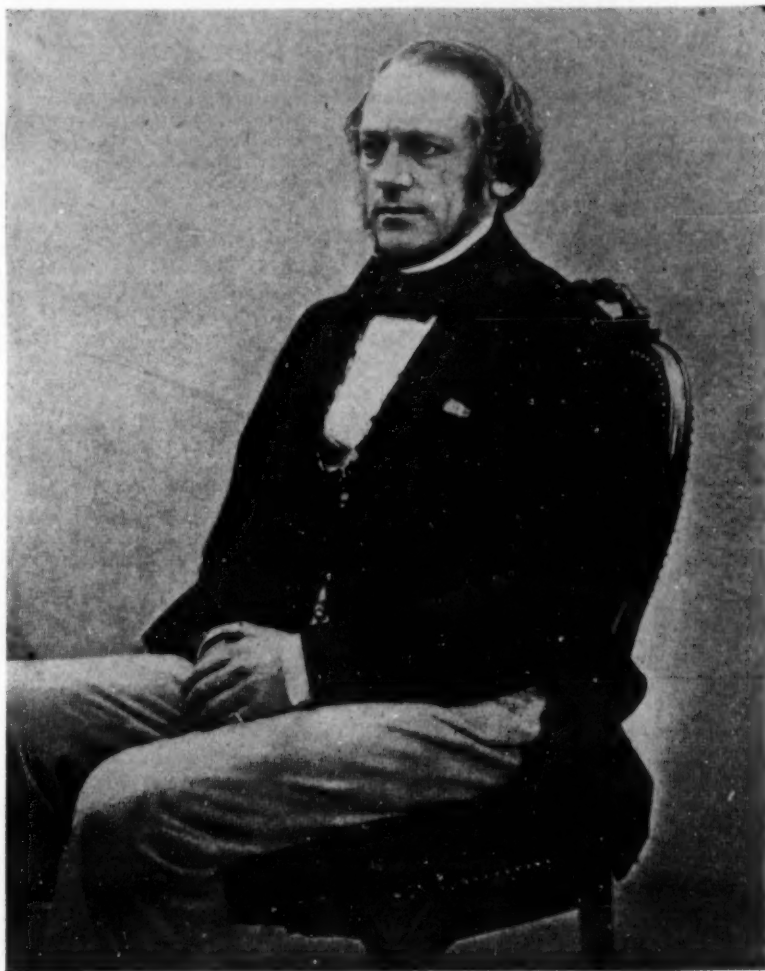
How, in this day and age, can one best proceed to acquire an intimate knowledge of Wagner?

Thirty, forty, fifty years ago the problem would have been fairly elementary. You would have been equipped with one of those thematic guides by Hans von Wolzogen, Gustav Kobbé, Albert Lavignac, or any of a dozen others, and encouraged to familiarize yourself with the different leading motives or representative themes of which the score is constructed. To the fullest degree possible you were supposed to memorize them (and, if possible, to answer correctly your companion at the opera, who might suddenly whisper the question "What is that theme in the oboe?" or "What does that figure in the horns signify?") as well as to appreciate their significance in their dramatic and psychological connotations. You were told—if it were a question of Tristan, for instance—that the first theme of the prelude was the motive of Desire, the next the Love Glance, then the Love Potion, the Draught of Death, Deliverance by Death, and so on, while in *Die Walküre* you listened for the Storm, Weariness, Flight, Love, Hunting, the Race of the Wälsungs, the Heroism of the Wälsungs, the Sword, the Wälsungs' Call to Victory, Walhalla, Ecstasy, the Renunciation of Love, Rapture, and such. Having loaded your mind with all these themes it was your duty to appreciate their meanings and their symbolism.

IF Wagner's own words mean anything, we can be fairly sure that he never presupposed such an arduous mental drill as a necessary adjunct to an experience of his dramas. Very explicitly he told a visitor at Wahnfried in 1875: "To understand my works I need persons who are not even aware that notes are written on a staff of five lines!" He wanted his listeners to derive emotional reactions from the music; more, in fact, than from the drama and the stage picture, despite all his talk about the *Gesamtkunstwerk*. Nothing indicates this emphasis upon the musical aspects of his creations so much as his act in placing his hands over the eyes of his old admirer, Malvida von Meysenburg, who was intent on examining the stage through her opera glass, and telling her, "Don't look so much; listen!"

To this day, however, the cult of the leading motive in Wagner's scores has not been wholly superseded. But those who practise it are becoming increasingly aware that these so-called representative themes are only in part what the analysts and compilers of thematic tables have pronounced them to be. What is one to say when a theme which, by all rules of the game ought to be sounded, does not appear at all but is supplanted by something else? And do the leading motives supply a clue to the structural aspects of Wagner's scores? No more than the individual pieces of stone, brick or marble utilized in the construction of a house determine its shape and architecture. It is not so much the individual aspects of these themes, beautiful or eloquent as they may be, that determine the formal balance of Wagner's structures, as their disposition in relationship to one another.

While the composer did maintain, as I have just mentioned, that the most technically inexperienced listener should be capable of appreciating his works, he did, at the same time, ex-



RICHARD WAGNER IN 1859

This rare daguerrotype of Richard Wagner, sometimes said not to be authentic, was taken in Paris by Nadar in 1859, shortly after the completion of *Tristan und Isolde*. The picture was first published in the *Pantheon Nadar*

press a wish that some well equipped musician would undertake an exhaustive study of the successive musical "periods" of which these creations were made up, and of the harmonies and key relationships which underlie them. Many theorists have studied profoundly these features of Wagner's scores. Few, however, have exercised so lasting an impression as the late Alfred Lorenz, in a series of four amazing volumes under the collective title *Das Geheimnis der Form bei Richard Wagner* (The Secret of Form in Richard Wagner). This work comprises a volume on the four parts of the Ring, one on Tristan, one on *Meistersinger* and one on Parsifal.

The series is of such explosive and far-reaching effect that it renders virtually inutile all the motive books of the older type. But though the Lorenz studies are really indispensable to an up-to-date comprehension of Wagner, they suffer from disadvantages which to some degree prejudice their value. In the first place, they have not been translated, and consequently are useful only to those who can read German with some fluency. In the second place, they presuppose a fairly exhaustive knowledge of harmony. For one who knows German, however, these books afford endless fascination. To be sure, they are not easy reading and they exact no end of concentration.

The proper way to use them is to sit at the piano with a score of one

of the operas and a Lorenz volume before you. Lorenz has facilitated matters by numbering every bar of each act. Then he proceeds to analyze the acts virtually bar by bar, with respect to their harmony, rhythm, balance of phrase and, incidentally, with consideration of their dramatic and emotional overtones. The various forms he discovers include the Bar Form (the A-A-B type); the Bow (A-B-A) Form; the classic Rondo form; the Variation (in the Day and Night exchange from the second act of Tristan); and the Passacaglia.

OFTEN these forms are infinitesimal, and sometimes telescope into one another. Sometimes they give the impression of nests of Russian boxes. Reading these Lorenz descriptions with the music in front of him, the student obtains the amazing impression of seeing the structure of the music spring vividly into life. The beginning of the prelude of the third act of Tristan, for instance, places before our gaze a tiny Bar Form, complete with the two *Stollen* and *Abgesang* which constitute this structural unit. But this entire Bar Form, in turn, becomes the first *Stollen* of another and larger Bar Form, which then involves its own *Abgesang*.

The diversity of the structural patterns is almost boundless. So, too, is the play of tonalities. Often a modification of key signature signifies no real change of tonality whatsoever. Lorenz's explanation of such harmonic

phenomena is conditioned by his conception of what he calls Wagner's "great rhythm." Tonality, moreover, is at the root of Wagner's supreme emotional effects. For instance, he describes the basic key of Tristan as E major. It is established only once—at that point in the third act where Tristan, in his delirium, greets the vision of Isolde, who, as an embodied dream, floats to him over the waves of the sea. The prelude to the opera, in A minor (the subdominant minor of E), and Isolde's Love Death, ending in B (the dominant of E) complete, as it were, the circle of related keys.

Lorenz furnishes a more or less ingenious explanation for the magical effect always produced by the passage, *Nun aber kam Johannstag*, in Sachs' Wahn, Wahn monologue in the third act of *Die Meistersinger*. The effect, as he points out, is not attributable to the theme of St. John's Day, which has been heard many times in the course of the opera; neither is it due to the instrumentation of the passage, which here is not in the least unusual. What he does ascribe it to is the fact that for more than a full hour Wagner has not allowed us to hear the key of C major, which is the basic tonality of *Meistersinger*, and which, breaking suddenly and luminously upon us, creates the amazing effect of which every listener is aware. If anything could make one doubt Lorenz's theory, it is the fact that the passage is quite as eloquent when one hears it in a concert performance in which one has not necessarily been deprived of C major for an hour.

TO the eye, Lorenz's books are rather discouraging. Their literary quality is negligible. They are full of charts, diagrams and figures which give its pages the appearance of mathematical formulas. And yet I know nothing that penetrates so deeply into the mystery of Wagner's musical conceptions and of his dramatic and aesthetic aims. From Lorenz one learns, moreover, to appreciate the profound truth that Wagner's inspirations were first and last musical.

This is a fact one cannot sufficiently emphasize. Wagner talked volubly of the dramatic aspects of his works of the fusion of arts in the *Gesamtkunstwerk*. Actually, he described his art completely when he alluded to his works as "*sichtbar gewordene Taten der Musik*" ("deeds of music grown visible"). The episodes on the stage were mere program notes, visualizations of the score rather than reflexes and justifications of the drama. It is hardly possible to express how important it becomes, for anyone who strives to understand the aesthetic of Wagner's art, to grasp its fundamentally musical basis. This is what makes the perusal of Wagner's various theoretical writings so dangerous and misleading to persons who have not adequately made his conception their own. For Wagner's theoretical writings were no more than laboratory experiments, often on a large scale. Time and again, he wrote in order to come to an understanding with himself about some principle. It is a curious thing that he told us very little about his music and his methods of composition. Against this, he communicated to us no end of information about the dramatic aspects of his work.

The student who strives to penetrate into the heart of Wagner's work today must be admonished to approach him first, last, and all the time from the musical angle. He was a sym-

(Continued on page 41)

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Mannes Library Given Funds for Expansion

The reference library of the Mannes Music School has been supplemented by a fund donated by Leopold Mannes and friends of his mother, the late Mrs. David Mannes, and will now be known as the Clara Damrosch Mannes Memorial Library.

New acquisitions purchased through the fund include the complete works of Palestrina, a library of opera scores, the Bach Gesellschaft edition, the Mozart C minor Mass, and works of Gershwin, Bach, Debussy, and Chausson.

The library has some three thousand volumes, which are being rearranged and will be catalogued by the end of the school year.

Carnegie Institute Appoints Pittsburgh Symphony Members

PITTSBURGH.—Nine part-time appointments, including four first desk men from the Pittsburgh Symphony, were announced recently by the Carnegie Institute of Technology department of music. The orchestra members who will teach at the school include Edward Druzinsky, harp; William M. Gibson, trombone; Bernard Z. Goldberg, flute; and S. Earl Saxton, French horn. John J. Corda, violin, another appointee, is assistant concertmaster of the orchestra. Other faculty appointments include Joan M. Wright, Margaret Garrity, and Robert E. Ferguson.

Toronto Conservatory Appoints Boszormenyi-Nagy to Faculty

TORONTO.—The Royal Conservatory of Music, Ettore Mazzoleni, principal, has announced the appointment of Béla Boszormenyi-Nagy to the piano faculty. Mr. Boszormenyi-Nagy was formerly in charge of senior piano classes at the Franz Liszt Academy, in Budapest, and has concertized extensively in Europe. The conservatory's school of opera, under the direction of Nicholas Goldschmidt, has entered its third season; presentations of Hansel and Gretel and The Marriage of Figaro have been given in several Ontario cities.

Doris Doe to Hold Audition And Award Voice Scholarship

Doris Doe, Metropolitan Opera contralto, has announced that she will hold auditions for advanced vocal students and present the winner with a year's scholarship for study with her. The auditions will be held on Jan. 21, at a place yet to be determined; applicants may be of either sex and must be between the ages of 18 and 28. Further information may be obtained from Muriel Francis, 745 Fifth Avenue, New York.

Roena Savage to Teach At Lincoln University

JEFFERSON CITY, Mo.—Roena Savage, soprano, recently became a member of the Lincoln University music faculty. Her teaching schedule will be interrupted by a concert tour that will begin in January.

Zetha Avery in Recital At College of Music

The New York College of Music recently presented Zetha Avery, soprano, a pupil of Ruth Kisch-Arndt, in the opening recital of a series to be presented in its new concert room. Ilse Wunsch was the accompanist.

Columbia University Sponsors Chamber Music

The Institute of Arts and Sciences of Columbia University is sponsoring a series of chamber-music concerts in the McMillin Theater. Programs include both standard works and works from the standard repertoire. Ensembles appearing on the series include the Hungarian String Quartet, the Paganini Quartet, the Budapest Quartet, the Griller Quartet, the Stuyvesant Quartet, and the Guilet Quartet. The final concert of the season will take place on March 22.

Cornell's Sage Chapel Choir Celebrates 50th Anniversary

ITHACA, N. Y.—The Sage Chapel Choir of Cornell University, celebrating its fiftieth anniversary this year, began its fourth season of Sunday morning broadcasts over station WHCU on Oct. 17. This broadcast initiated a series that will be offered throughout the college year, except for vacation periods. Donald J. Grout will conduct the choir, as he has for the last three years, and occasional organ works, performed by William A. Austin, of the music department, will supplement the choral programs. Plans for the 150-voice choir include a performance of Kodaly's Psalmus Hungaricus, in early May.

Hokanson Teaches Course In Literature of the Piano

SAN FRANCISCO.—Randolph Hokanson is offering a course in piano literature at the Music and Arts Institute, in San Francisco. The course began in November with three sessions devoted to the keyboard music of Bach, with performances and discussions of selected works at each session. The course, which is being offered for both pianists and the general musical public, will continue throughout the school year with a continuing survey of piano music from Haydn to composers of the present day.

Julius Gold Leads Beverly Hills Seminar

BEVERLY HILLS, CAL.—As part of the Beverly Hills adult education division, Julius Gold is conducting two series of seminars in the Beverly Hills High School. The introductory seminar deals with the basic principles of music, and the second with design and structure in musical composition.

La Forge Artist Pupils Present Concert in Derby

DERBY, CONN.—Frank La Forge, pianist and voice teacher, recently presented three of his artist pupils in a concert at the Derby Methodist Church. Thomas Hayward, tenor; Rosa Canario, soprano; and Margaret Dargon, soprano, sang a program of songs and operatic excerpts. Mr. La Forge played accompaniments for all three singers.

Armando Agnini Returns to Master Institute of United Arts

The Master Institute of United Arts has announced that Armando Agnini, stage director of the San Francisco Opera Company, has returned to New York to resume his work as director of the institute's opera workshop. During the season the workshop will stage Cavalleria Rusticana, Aida, and The Tales of Hoffmann.

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Rochester Opera Stages La Traviata

ROCHESTER, N. Y.—Verdi's La Traviata was presented by the Rochester Grand Opera Company on Nov. 14 at the Auditorium Theater. The cast included Galli-Campi as Violetta; Feruccio Tagliavini as Alfredo; and Claudio Frigerio, Kathryn Westman, Lloyd Harris, George Tallon, Sylvio Morini, and Sally Ingalls. Giuseppe Bamboscheck conducted, and the staging was by Anthony Stivanello.

The chamber-music series sponsored by the Eastman School of Music opened at Kilbourn Hall on Oct. 19, with a concert by the Modern Art String Quartet, assisted by Carl Fuerstner, pianist. The program consisted of Vincent Persichetti's Quartet No. 2; Haydn's Quartet in G major, Op. 77, No. 1; and Dvorak's Quintet for Piano and String Quartet, Op. 81. Mr. Fuerstner, in addition to the Dvorak, played a group of piano pieces.

On Nov. 19 and 20, the Eastman School Students Association presented three performances of Gilbert and Sullivan's The Pirates of Penzance.

Alexander Brailowsky, pianist, gave a recital on Oct. 29, at the Eastman Theater. MARY ERTZ WILL

Rochester Orchestra Plays Bartok Concerto

ROCHESTER, N. Y.—For the Nov. 18 concert at the Eastman Theater, Erich Leinsdorf presented the Rochester Philharmonic's first performance of Bartok's Concerto for Orchestra, Mozart's Così Fan Tutte Overture, and Brahms' Second Symphony. On Nov. 11, Ginette Neveu appeared as soloist in the Beethoven Violin Concerto. The orchestra played Diamond's Fourth Symphony, and Debussy's Preludes and Interludes from Pelléas et Mélisande. Mr. Leinsdorf opened the season on Nov. 4 with a program consisting of Rossini's Overture to Il Signor Bruschino, Stravinsky's Petrouchka (in the 1947 revised edition), and Schubert's Seventh Symphony.

The Eastman School Senior Symphony opened its season with a concert on Nov. 10, with Paul White conducting Florent Schmitt's La Tragédie de Salomé, Mozart's Eine Kleine Nachtmusik, and Beethoven's Third Symphony. On Nov. 17 the Eastman School Junior Symphony, conducted by Frederick Fennell, gave its first concert of the season. The program included Scarlatti's Concerto Grosso in F minor and Dvorak's Fifth Symphony. MARY ERTZ WILL

Oberlin Conservatory Hears Performance of Bruckner Mass

OBERLIN, O.—On Dec. 5, the Oberlin Musical Union and Conservatory Orchestra conducted by Maurice Kessler, gave a performance of the Bruckner F minor Mass. The soloists were Nellie Stuart, soprano; Margaret Tobias, alto; William Hain, tenor; and Daniel Harris, bass. The program was given in Finney Memorial Chapel.

Benefit Series Given For Lemonade Opera Group

A series of recitals for the benefit of the Lemonade Opera Company is being given at the Village Presbyterian Church, in New York. The first artist to appear in this series was William Horne, tenor of the New York City Opera, on Nov. 30.

Library of Congress Issues Catalogue of American Music

WASHINGTON.—The Copyright Office of the Library of Congress has issued a complete catalogue of music published and registered in the United States, together with a complete list of music published abroad and deposited here for copyright.

Charleston Recital Is Given by Van Damme

CHARLESTON, W. VA.—André Van Damme, former premier danseur of the Brussels Opera, made his American debut in a recital at the Municipal Auditorium on Nov. 26, assisted by John and José Hiersoux, duo-pianists. The performance was a benefit for the American Business Club of Charleston's crippled children's spastic paralysis project. Mr. Van Damme danced a group of his own works—Till Eulenspiegel, L'Après-midi d'un Faune, Pavane pour une Infante défunte, Polonaise, Guerrier, Corrida, and Gopak. A group of duo-piano works were played by the pianists, including Milhaud's Scaramouche.

The Charleston Symphony has announced that it plans to give three concerts in Beckley, W. Va. Two of these concerts will present the full orchestra conducted by Antonio Modarelli, and the third a group of orchestra's instrumentalists.

Bayard F. Ennis

De Volt to Teach Scholarship Course in Harp at Mozarteum

SALZBURG.—The Mozarteum in Salzburg will again offer a scholarship in harp for the summer of 1949. The instructor will be Artiss de Volt, American harpist, who served on the faculty during several seasons before the war and has been invited to resume her activities there next summer. Auditions will take place immediately before the opening of the summer courses; the judges will be Bernhard Paumgartner, director of the Mozarteum, and other members of the board.

Pro Arte Quartet Plays at Wisconsin Extension Centers

MADISON, WIS.—As a part of the University of Wisconsin's centennial program, the Pro Arte Quartet recently gave a series of concerts at university extension centers throughout the state. The quartet began its tour at Menasha, on Oct. 18, and subsequently visited Green Bay, Marinette, Antigo, Wausau, Ashland, Spooner, Ladysmith, and Marshfield.

Dohnanyi Offers Courses At Ohio University as Guest

ATHENS, O.—Ernst von Dohnanyi will be on the Ohio University campus until the latter part of December as guest professor of music. During his stay, he is giving recitals, conducting master classes in piano, giving lectures and meeting informally with music students. His visit is being made possible by the Ohio University Fund.

Mannes Music School Offers Interpretation Course by Enesco

The Mannes Music School is offering a series of twenty classes in interpretation, under the direction of Georges Enesco. The classes, which began in November and will continue until April, are meeting on Wednesday afternoons. They constitute a course in interpretation for advanced instrumentalists, and an audition committee will pass on all performing applicants.

Benefit Concert for Israel Presented at Waldorf-Astoria

Artur Rubinstein, Gregor Piatigorsky, and the New York Philharmonic-Symphony, Charles Munch conducting, appeared at a concert and supper at the Waldorf-Astoria Hotel, held in tribute to the Israel Philharmonic and for the benefit of the American Fund for Palestinian Institutions, on Dec. 7. S. Hurok and Herbert Katzman headed the committee that made arrangements for the program.

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DANCE

Mariemma and Spanish Dance Group
Ziegfeld Theater, Dec. 5

Mariemma, one of the most celebrated exponents of the Spanish dance, has surrounded herself for her first American tour with a group of four assisting artists — two male dancers, José Toledano and Paco Fernandez; a guitarist, Paco de la Isla; and a pianist, Enrique Luzuriaga. The entire performance at the Ziegfeld Theater was designed and stage-managed in a manner calculated to keep Mariemma's star billing constantly before the minds of the audience, and to enhance the qualities of her own contributions.

There can be no doubt that the dancer deserved the special position she arrogated to herself, for she proved to be an accomplished, charming, and vivacious performer, aware of her exact powers and limitations to an altogether exceptional degree. She brought a blithe freshness to dances whose materials were already familiar from the programs of the Spanish-dance colleagues who have preceded her, and she accomplished expertly and effortlessly everything she set out to do. Since hers is not a fiery personality, she allowed the flaming flamenco dances relatively little weight in her program; when she did undertake any of them, she awarded the crispest feats of virtuosity to the two men, and kept for herself the steps requiring more graciousness than external brilliance of style.

Mr. Toledano and Mr. Fernandez are capable, well schooled dancers, but Mariemma's constant use of them together (as though the dancing of either one, singly, might constitute a threat to her central role) tended to make them seem rather like the twins in Gilbert and Sullivan's The Gondoliers; it took the two of them to constitute one personality. The Farucca, danced to the music of the Miller's Dance from Falla's The Three-Cornered Hat, was almost laughable when you began to think of the absurdity of doubling an obvious solo dance, in spite of the fact that the partners danced well and kept together.

To this reviewer, the most delightful of Mariemma's dances were those drawn from Basque folklore — the Bolera Clasico, which we had already seen often, step for step, in the repertory of Federico Rey; and a set of three festival dances, Bailes Vascos. Almost equally attractive was a little-known flamenco dance from Cadiz, Tanguillo, the most beguiling of Mariemma's solo dances in this genre. An admirable guitarist, Paco de la Isla played a solo at one point, and furnished some of the accompaniments. Mr. Luzuriaga's piano accompaniments were more musical than his heavy-handed solo performance of Falla's Ritual Fire Dance, seemingly an inevitable piece of filler on every Spanish-dance program.

There were many interminable stage waits for costume changes. In the last hour, not more than twenty minutes were devoted to dancing. C. S.

American Dance Festival Benefit
YMHA Auditorium, Nov. 28

A program made up of works performed at the American Dance Festival held at Connecticut College in New London last summer was given as a benefit for the sustaining fund of the festival on the afternoon and evening of Nov. 28. José Limón, Letitia Ide, Miriam Pandor and Melissa Nikolaides danced Doris Humphrey's Day On Earth. Martha Graham and Mark Ryder performed Miss Graham's Errand Into the Maze. And Jane Dudley, Sophie Maslow, William Bales, and their company danced Miss Maslow's Champion. N.

Jeritza Returns To Stage in Tosca

Newark Performance Presented
By Gerstman—Jobin and Sved
in Other Principal Roles

NEWARK.—Maria Jeritza, who has preferred to be known as Maria Jeritza Seery since her marriage to Irving J. Seery earlier this year, returned to the operatic stage for the first time in several seasons, in a performance of Puccini's Tosca at the Mosque Theatre on Dec. 7. Giorgio D'Andria was artistic director of the production, which was presented by Felix G. Gerstman. Raoul Jobin, as Mario Cavaradossi, and Alexander Sved, as Scarpia, shared the principal action with Mme. Jeritza. Others in the cast were Elizabeth Devlin, John Lawler, Ralph Telasko, Virginio Assandri, Fausto Bozza, and Enrico Molina. Dick Marzollo conducted, and Armando Agnini served as stage director. The performance was attended by an audience that was large, though not of capacity dimensions.

Mme. Jeritza first presented her impersonation of Floria Tosca, one of the most celebrated operatic characterizations of the day, to Metropolitan Opera patrons a few days after her debut in the fall of 1921 (in Korngold's Die Tote Stadt). During the eleven seasons she remained with the company, she retained nearly exclusive possession of the part. Though the opera was given several times each year, only eight performances were given without Mme. Jeritza between 1921 and 1932. (Geraldine Farrar, Florence Easton, and Leonora Corona each sang it twice while Mme. Jeritza was a member of the company, and Frances Peralta and Elda Vettori once.) She made headlines by singing the Vissi d'arte aria lying prone on the floor; seven years later, in 1928, she made a second set of headlines by remaining on the divan while she sang it.

It was, of course, impossible for Mme. Jeritza, in 1948, to toss off Tosca's music with the vocal ease she brought to it in 1921, or even at the time of her retirement in 1932. Her Newark performance was not without its telling vocal moments, however, and she often achieved great dramatic force even when her tones fell wide of the pitch. Her action failed to maintain as continuous a line of credibility as it used to, but at several points she rose to a poignancy and power of projection which still entitled her to recognition as a great singing-actress. On the whole, her performance was more satisfying to those who had known her in the role in the past than to those who saw and heard her for the first time, for the imperfections of her present craft required extensive concessions and unflinching loyalty on the part of the members of the audience. CECIL SMITH

Orchestra National Gives
Final Concert of Tour

TEANECK, N. J.—The final concert of the Orchestre National of France was given on Dec. 5 in the Bergen Junior College auditorium, with Charles Munch conducting. The program consisted of Berlioz's Symphonie Fantastique, Walter Piston's Toccata, Ravel's Le Tombeau de Couperin, and Roussel's Bacchus et Ariane.

Presser Appoints Gaumer
Organ and Octavo Editor

PHILADELPHIA.—The Theodore Presser Company has announced the appointment of Samuel B. Gaumer to the post of editor of organ and octavo publications. Mr. Gaumer will be responsible for the selection of all choral and organ music published by the company and by its affiliates.

New Dalley Work Played in Wichita

WICHITA, KANSAS.—The Wichita Symphony presented the second concert in its subscription series on Dec. 1, with the conductor, Orien Dalley, conducting the first performance of his own Memorial Ode, in honor of the dead of World War II.

Howard Halgedahl, the orchestra's first bassoonist and a member of the Wichita University music faculty, appeared as soloist in Mozart's B flat major Bassoon Concerto, K. 191. Goldmark's Sakuntala Overture, Benjamin Britten's Variations on a Theme by Purcell, and Samuel Barber's Adagio for Strings completed the program.

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Boston Fortnight of Varied Programs

Bach-Handel Festival Held—
Schneider, Bernac-Poulenc Give
Recitals

BOSTON.—There were four programs

of special importance during the Nov. 9-22 period. Of particular interest among these was a three-day Bach-Handel Festival given in the auditorium of Rindge Technical School,

Nov. 17, 18, and 22, which was this season's public activity of the Cambridge Collegium Musicum. The three members of the Collegium Musicum—Erwin Bodky, harpsichord; Wolfe Wolfinsohn, violin; and Iwan d'Archembeau, cello—were variously assisted by Georges Laurent, Frances Snow Drinker, and Angelica Bodky, flutes; Herman Silberman and Henry Grigorian, violins; Eugene Lehner and Eleftherios Eleftherakis, violas; Gaston Dufresne, double bass; Rose Dirman, soprano; and Paul Matthen, bass, in concerts encompassing miscellaneous instrumental and vocal pieces.

Alexander Schneider presented the three Bach Sonatas and three Partitas for Violin Alone in two concerts at Sanders Theater, Cambridge on Nov. 23 and 24. The concerts under the auspices of the Harvard University music department, were free, being donated by Mrs. Elizabeth Sprague Coolidge. Mrs. Coolidge was present and was heartily applauded on both occasions. Mr. Schneider triumphed in his formidable feat, and every note of his performances was musical.

The joint appearance of Francis Poulenc, French composer and pianist, and Pierre Bernac, French baritone, at Jordan Hall, Nov. 9, was an evening of rare finesse and civilized music-making. Two song cycles by Mr. Poulenc—*Tel jour telle nuit*, and *Chansons Villageoises*—were presented.

The fourth outstanding event was the only Boston recital this season of Richard Dyer-Bennet, folk-singer, at Jordan Hall, Nov. 21, in the Richmond Celebrity Series. Mr. Dyer-Bennet, a gifted and conscientious artist, sang a program of old songs and ballads from many countries.

Other recent local programs have presented outstanding names—the Budapest Quartet, Sanders Theater, Nov. 14; Eleanor Steber, soprano, Symphony Hall, Nov. 21; Ernst von Dohnanyi, pianist, Wellesley, Nov. 17; Roland Hayes, tenor, Symphony Hall, Nov. 14; and Fritz Kreisler, violinist, who opened the 21st season of Boston Morning Musicales at the Hotel Statler ballroom on Nov. 10.

The student orchestra of the New England Conservatory, Dean Malcolm H. Jones conducting, gave its second free concert at Jordan Hall, Nov. 18, with a faculty member, David Barnett, as piano soloist in Fauré's *Ballade*, Op. 19, and *Fantaisie*, Op. 111. The orchestra also played Handel's *Concerto Grosso in D minor*, Op. 6, No. 10; four of Respighi's *Old Airs and Dances for the Lute*; and the first performance of Carl McKinley's *Concert Overture*. The McKinley work was warmly received, although it impressed this reviewer as professorial and long drawn out. The orchestra revealed itself as very fine, being composed of individually strong choirs.

There have been two auspicious local debuts recently—Ethel Elfenbein, pianist, Nov. 10, and Inez Matthews, soprano, Nov. 19, both at Jordan Hall.

CYRUS DURGIN

Organ, Chamber Music At Cleveland Museum

CLEVELAND.—Walter Blodgett, curator of musical arts at the Cleveland Museum of Art, will play the first of the McMyler Organ Recitals at the museum on Jan. 2. His program will include seasonal music by Buxtehude, Bach, D'Aquin, Brahms, Dupré, Karg-Elert, and DeLamar. In the course of four recitals on successive Sundays, Jan. 9, 16, 23, and 30, Mr. Blodgett will present, among other works, Rheinberger's *Pastorale Sonata*, in G major; Thomas Arne's *Concerto in B flat*; A Pair of Minuets, by Muffat; and Bach's *Prelude and Fugue in G major*. Mr. Blodgett will also play his monthly Curator's Organ Recital on Jan. 12.

The Walden String Quartet of the University of Illinois will play at the museum on Jan. 14. The program will consist of quartets by Haydn, William Walton, and Wallingford Riegger. On Jan. 7, a lecture-demonstration of Haitian songs and dances will be given by Jean Leon Destiné.

Juilliard Festival

(Continued from page 13)

of the most impressive works of its kind and period, and a valuable corrective for those who think of modern French music as consisting largely of vaporous Debussysms or desiccated imitations of the later Stravinsky. Nor does the delightful wit and polished classicism of Poulenc's *Concerto* need any recommendation or explanation. For many years commentators have been telling us that Mr. Poulenc is always satirizing the past. On the contrary, he loves and reveres Mozart and the other masters, but he knows them so intimately that he can afford to jest with them on easy terms. The absence of pompous rhetoric and vulgar inflation from Poulenc's music is a benison. David Garvey, a gifted young pianist, and Beveridge Webster played the concerto delightfully.

Mr. Martinet's tone poem, *Orphée*, consists of three parts, called *Orphée devant Eurydice*, *La descente aux Enfers*, and *La Mort d'Orphée*. It is an interminable, loosely constructed, overscored work, which is neither "lofty" nor "austere," as the program note informed us that "leading French critics" consider his output to be. There are some clever Hollywoodisms in the score, including extensive use of wood-blocks, celesta and other color instruments, and some of the harmonies are flattering to the ear. But Mr. Martinet has borrowed his principal theme from Ravel's *Daphnis et Chloé* and his most striking ideas of scoring from Stravinsky's *Sacre du Printemps* without doing anything original with them. Above all, he never stops; the work repeats itself a half a dozen times.

Both the *Orphée* and Daniel-Lesur's *Four Lieder* (presented on Nov. 30) offered an effective rejoinder to Henri Sauguet's statement, quoted in an article in the program, that: "The sensitivity of the Frenchman forbids sentimentality." French composers, in their way, can be just as sentimental as German and just as bourgeois. Mediocrity, as well as genius, knows no distinctions of race, creed or color.

The Pierné *Divertissements* were appallingly banal both in material and scoring, but harmless enough otherwise. Mr. Morel conducted vigorously throughout the evening and must have lost much perspiration over the Martinet score, with its complexities of rhythm and dynamics. The orchestra could have sounded cleaner and better balanced, but it played the taxing music with might and main.

R. S.

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NEW MUSIC

From Dunstable To Bach An Anthology for Organ

YEARS of labor and research must have gone into John Klein's collection, in two volumes, of *The First Four Centuries of Music for the Organ from Dunstable to Bach* (1370-1749), which is issued by Associated Music Publishers, Inc. Even the chronological chart of composers, showing direct teacher-pupil relationships and indirect influences resulting from professional and social contacts, which is used as a frontispiece, represents a formidable amount of investigation. It reminds us how closely knit the musical bonds of Europe were, even in the middle ages and renaissance.

Mr. Klein's anthology includes music by no less than seventy-one composers, and his choice was rendered doubly difficult by the rules which he set for himself in advance, that each work must illustrate something of historical importance, and that each should be artistically significant. Though one may differ with him on a few other points, his choice of music will win the approval of nearly all musicians. Organists will find a treasury of masterpieces in these volumes.

The chronological arrangement of the collection makes it especially valuable from the historical point of view. Each work is prefaced by a page or two of comment and information, usually with a word of advice on the manner of performance. Some of the early compositions were, of course, originally written for voices, or voices and instruments, and Mr. Klein has distributed the voice parts in a manner which makes it practicable to play them on the keyboard. He admits the reader behind the scenes, so to speak, in his arrangement of the *Agnus Dei* by Josquin des Prés, in the first volume of the anthology. His source for this work was the original 1547 edition of the *Dodecachordon* of Glareanus (a survey of the theory of the twelve modes and of the development of mensural music, with examples). Mr. Klein includes a photograph of the music as it appeared in

Glareanus' book. He then gives his literal transcription of the music into modern notation, and finally his arrangement of it for the organ.

In answer to the possible protest that works of this type should not have been included, he argues: "To prohibit the performance of Josquin's *Agnus Dei* on the organ merely because it was originally written for voices is to deprive the music lover of something which rightfully exists for his esthetic enjoyment. Such an attitude would be the equivalent of saying that the Bach *Passacaglia* in C minor should not be played by a modern symphony orchestra. As a matter of fact, if such a statement were made, then surely a purist would go so far as to say that the *Passacaglia* should never be played on any other instrument except on that which it was originally written for, namely, the cembalo with pedal. The *Agnus Dei* of Josquin des Prés is a great piece of music, whose adaptability for organ is unique." Most of the music in the collection was written for organ, in any case, so that those who do not agree with Mr. Klein can readily skip the exceptions.

A far more serious objection which may be raised by "purists," as Mr. Klein somewhat angrily characterizes them, is the registration of this music for the romantic organ. At the beginning of the anthology, he gives the specification of the organ used in the registration furnished for the works in both volumes. Mr. Klein is careful to warn organists against abuses of these resources. In the note on Adrian Willaert's *Trio Ricercare*, for example, he writes: "The use of the swell boxes in a composition of this kind should entirely be avoided; dynamic shadings can only confuse the perfect clarity of the voice lines. A moderate tempo should be rigidly maintained throughout."

At other times, as in the case of Tomás de Santa María's *Fantasia on the Sixth Tone*, Mr. Klein's noble resolution to be pure (in registration) falters. He writes: "A more classic registration might be preferred by some organists; yet, is there one who would sacrifice the beauty of warm celestes in such a truly beautiful number as this?" There are probably many who would make that sacrifice gladly; but organists need not follow Mr. Klein's suggestions. The music is there for them to interpret as they wish, and the usefulness of the collection is not vitally impaired, even to purists, by this aspect of it. Those who want to study the works exactly as they were originally written or published will still find it helpful as an introduction and key to the sources.

As Mr. Klein observes in his note on François Roberday's *Caprice*, "The purists, especially those of us who 'worship Bach as the God of Music,' and who regard such percussive effects and tremulants (as a 4' percussive Celesta in the Choir) as unfit for the music of the old composers, should bear in mind that when Bach drew up the specification for the restoration of the Weimar organ, he stipulated that the *Pedal Glockenspiel* (a set of twenty-four bells) should put in order, and that 'the tremulant must be so put right that its action may be regular.'"

An example of the thoroughness with which Mr. Klein has gone about his task is the inclusion, with each of the chorale fantasies and chorale preludes in the anthology, of the complete chorale as harmonized by Bach. The work includes indexes by composers, by titles, and by titles in English, as well as a chronological index; thirty-three handsome illustrations, many of original manuscripts and old organs; and an extensive bibliography. Organists and musicians in general will find this collection highly valuable for practical use in church and concert, as well as for teaching and private study. R. S.



Paul Hofhaimer on the organist's wagon of the Emperor Maximilian's triumphal train (ca. 1500), an illustration from *The First Four Centuries of Music for the Organ*

Chamber Music

Three Chamber Music Scores Of Exceptional Character

GONE are the days when one had to wait for years after the first performance of a new work to obtain a score. Although William Walton's *String Quartet in A minor* had its American premiere only last October, it is available in a reproduction of the manuscript score issued by the Oxford University Press (New York: Carl Fischer). The work was first performed at a BBC chamber concert on May 4, 1947. Chamber players and music lovers in general will also welcome the issue of Bohuslav Martinu's *String Sextet* by Associated Music Publishers. The composer has added a double bass part in the score, to be used when the work is performed by a string orchestra. Both of these compositions reflect a mastery of the techniques of chamber music writing which make them especially valuable to students.

An example of musical detective-work (even more complicated than Sebastian Brown's reconstruction of Brahms' lost *String Quintet in F minor*, reviewed recently in these columns) is Gerald Abraham's reconstruction of a *Quartet Movement* by Richard Wagner, which is published by Oxford University Press (New York: Carl Fischer). A full account of the sources he has used and the methods by which he has been able to make a hypothetical reconstruction of the work is given by Mr. Abraham in an extremely interesting preface to the score.

In 1864, Wagner composed a string quartet movement, which has disappeared. He used its principal theme in Act III of *Siegfried* (1869) and in the *Siegfried Idyll* (1870) as Ernest Newman pointed out in his *Life of Wagner* and in two articles in the *London Sunday Times*. By separating the passages which Wagner inserted in the *Idyll* for programmatic reasons (such as the "lullaby" episode beginning at bar 91), Mr. Abraham was able to isolate "the themes essential to the structure from those used more or less parenthetically." He then proceeded on the assumption that the *Idyll*, without these parentheses, corresponded roughly with the quartet movement.

In Act III of *Siegfried*, in the passage beginning eight bars before Brünnhilde's "Ewig war ich, ewig bin ich," Mr. Abraham found another fragment of the quartet, which Wagner had "raided" for material for his opera. After assembling these fragments and setting up an analytical plan of structure, Mr. Abraham proceeded to recompose the quartet.

He is perfectly frank about the hypothetical nature of his work and he

points out his own additions. His reconstruction is not merely ingenious, but musically valuable. R. S.

An Amusing Medley of Music For Two, Three and Four Trumpets

A WELL-SELECTED volume of rounds, catches, chorales, fanfares, jazz pieces, and symphonic excerpts, by composers of many different eras and styles of music, from Josquin Des Prés to Jimmie Lunceford, has been compiled by Don Cassel and Livingston Gearhart and is issued by Shawnee Press, Inc. The arrangements may be played by clarinets or violins according to the authors, though most of the fanfares would sound rather weird, played by strings. Not the least of the merits of the book is the humor of the titles and instructions. Under *Musical Curiosities*, for example, one finds a solo *Chromatic Study*, by "Neinstein", which is transformed, when played by four trumpets in canon, each starting one beat after the other, into a fearsome work called *Inside the Atom Bomb*. A rhythmically piquant study, called *Jazz On Rye*, is attributed to "Chateau." On the serious side are bits from Palestrina, Mozart, Wagner, Brahms and other classicists. R. S.

For Chorus

Some Stimulating Compositions For Chorus in Modern Vein

PETER Mennin's settings of translations of Chinese poems by Witter Bynner were an excellent choice for Carl Fischer's *Modern Choral Music* series. The list also includes works by William Bergsma, Norman Dello Joio and Vladimir Dukelsky. Mr. Mennin has set four poems by Kiang Kang-Hu from Mr. Bynner's *The Jade Mountain* for four-part chorus of mixed voices. The felicity of the translation has inspired him to a sensitive handling of the text. Very wisely, he has not tried to be literally oriental, yet he has colored the pieces harmonically in exotic fashion, without becoming banal or glaringly artificial. Despite the difficulty of some of the intervals, choruses should find these impressionistic poems easy to sing. They were commissioned by the Juilliard Music Foundation. Kent Kennan's *The Unknown Warrior Speaks*, a rousing, if rather contrived, chorus for men's voices a cappella, written for the Army Music School Chorus, is issued by H. W. Gray. R. S.

Reviews in Brief

For Chorus, Religious

From Broadcast Music: Joshua Fit the Battle of Jericho (TTBB with
(Continued on page 37)

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NEW MUSIC

(Continued from page 36)

piano), arranged by Webster, edited by Strickling. Hosea (SATB with tenor and baritone solos, piano or organ) by Alan Floyd. A Prayer to Saint Catherine of Sienna (SSAA a cappella) by Lewis W. Grubb. Gloria in Excelsis Deo (SATB with organ) by Paul J. Sifer. We Believe, We All Believe (SATB a cappella), Danish hymn arranged by Agnes M. Holst. Lift Up Your Heads (SATB with organ) by N. Lindsay Norden. Easter; O Soul of Mine; The Hymn of the Trinity; The Royal Banners Forward Fly; Lord Jesu, Think On Me; Whence Shall My Tears Begin; A Hymn of Glory Let Us Sing; O Unity of Threefold Light; and Safe Home (all SATB a cappella) by H. A. Schimmerling. Ode To Easter (SATB with piano or organ) by Alan Floyd.

From Carl Fischer: Blessed Are the Meek (SSA with piano or organ) by Harry R. Wilson. Great Is the Lord Our God (SATB with piano or organ) by Camil van Hulse. I Will Lift Up Mine Eyes (SATB with piano or organ) by Arnold G. H. Bode. A Legend (SATB a cappella) by Tchaikovsky, edited by Breck. The First Palm Sunday (SATB with junior and youth choirs, with piano or organ) by Lorena E. Dinning. The Lord Is My Light (SATB a cappella) by Carl F. Mueller. Dese Bones Gwine To Rise Again (SATB with soprano solo a cappella) by La Vahn Maesch. In My Father's House Are Many Mansions (SATB with soprano solo, with piano or organ) by Sylvester M. Slate. Oxford University Press: If Thou Wert Near, and Now Rest in Peace (unison chorus) by Bach, edited by Emily Daymond. Te Deum, in A (SATB with organ) by William H. Harris. Go Forth With God (SATB with piano) by Martin Shaw. Motet, The City Not Forsaken, (SATB, optional brass or organ) by Wilfrid Mellers. The Strife Is O'er (SSA with piano or organ) melody by Vulpis, arranged by Henry G. Ley. Jesu, Lover of My Soul (SATB with organ), Aberystwyth, by Joseph Parry, arranged by Henry Coleman. Christ For the World, We Sing (SATB with organ) by Leonard Blake. They That Put Their Trust in the Lord (SATB a cappella) by Robin Orr. Most Glorious Lord of Life (SATB with organ) by W. K. Stanton. Christian, Sing Redemption's Story (SATB with organ), Easter carol, arranged from Sumner is i'cumen in, by C. Henry Phillips.

From Galaxy Music Corp.: Think On Me (SA with piano) by Alicia Ann Scott, arranged by Carol Perrenot.

From J. Fischer & Bro.: Bless Thou the Lord (SATB with organ) by Handel, arranged by Homer Whitford. Come, Let Us Join Our Cheerful Songs (SATB with organ) by Claude Means. Salvation Is Created (TTBB a cappella) by Tchesnokoff, arranged by N. Lindsay Norden.

From Galaxy Music Corporation: Venice (TTBB a cappella) by Mario Castelnuovo-Tedesco. Down in the Valley, Kentucky folk tune (TTBB with piano) freely arranged by George Mead.

First Performances In New York Concerts

Piano Works

Boscovich, A.: Semitic Suite (Menahem Pressler, Dec. 10)
Harsanyi, Tibor: Suite (Miklos Schwalb, Dec. 7)
McKinney, Mathilde: Five Preludes (Mathilde McKinney, Dec. 3)
Montecino, Alfonso: Suite for Piano (Pan American Women's Association, Dec. 4)
Strongin, Theodore: Piece for Piano (Mathilde McKinney, Dec. 3)

Violin Works

Kantner, Karla: Intermezzo (Virginia Voigtlander, Dec. 8)
Triggs, Harold: Lament and Flight of the Fair Maid of Samarkand (Louis Kaufman, Dec. 10)
Twyeffort, Barbara: Improvisation (Black is the Color of My True Love's Hair) (Virginia Voigtlander, Dec. 8)
Yardumian, Richard: Monologue—Violin alone (Albert Brusilow, Dec. 11)

Sonatas and Sonatinas

Antheil, George: Second Violin Sonata (Florence Nicolaides and Kitta Brown, Nov. 28)
Diamond, David: Sonata for piano, No. 1 (Rosalya Turek, Dec. 8)
Montecino, Alfonso: Sonata No. 2, for Violin and Viola (Pan American Women's Association, Dec. 4)
Orr, Robin: Sonatina (Florence Nicolaides and Kitta Brown, Nov. 28)
Stevens, Halsey: Sonata No. 3 (for piano) (Mathilde McKinney, Dec. 3)
Weigl, Karl: Sonata for Viola and Piano (Composers' Forum, Nov. 27)

Vocal Works

Babin, Victor: Beloved Stranger (Mack Harrell, Nov. 28)
Benevoli, Orazio: Laudate Coeli (Motet) (The Vinaver Chorus, Dec. 9)
Bouchard, Victor: V'a l'bon vent (Fernand Martel, Nov. 24)
Bouchard, Victor: A la claire Fontaine (Fernand Martel, Nov. 24)
Bouchard, Victor: Marie-Madeleine (Fernand Martel, Nov. 24)
Daniel-Lesur: Four Lieder (Juilliard Festival of Contemporary French Music, Nov. 30)
Honegger, Arthur: Saluste du Bartas (Fernand Martel, Nov. 24)
Jolas, Betsy: To Everything There Is a Season (The Desoff Choirs and the Bennington College Chorus, Dec. 5)
Levy, Ernst: Hear, Ye Children (The Desoff Choirs and the Bennington College Chorus, Dec. 5)
Montecino, Alfonso: All Is a Round; Lullaby; Autumn; Surprise; In the Orchard a Rose Is Born (Pan American Women's Association, Dec. 4)
Orrego-Salas, Juan: Songs to an Expected Child (Pan American Women's Association, Dec. 4)
Poulenc, Francis: Le Bal Masqué, secular cantata for baritone and chamber orchestra (Juilliard Festival of Contemporary French Music, Dec. 1)
Poulenc, Francis: Mass in G major for mixed chorus a cappella (Juilliard Festival of Contemporary French Music, Dec. 2)

Chamber Music

Garden, Anthony: Second String Quartet (Lado Scholarship Concert, Dec. 4)
Leibowitz, René: Quintet for Wind Instruments (Juilliard Festival of Contemporary French Music, Nov. 30)
Martini, Bohuslav: String Quartet (The Musicians' Guild, Dec. 6)
Mills, Charles: Chamber Concerto for Ten Instruments (Lado Scholarship Concert, Dec. 4)

Orchestral Works

Avshalomoff, Jacob: Sinfonietta (The Little Orchestra Society, Nov. 29)
Dello Joio, Norman: Variations, Chaconne and Finale (New York Philharmonic-Symphony, Dec. 9)
Gibbons-Kay: Suite for Orchestra (New York Philharmonic-Symphony, Dec. 11)
Martinet, Jean-Louis: Orphée (Juilliard Festival of Contemporary French Music, Dec. 3)
Thomson, Virgil: Louisiana Story, Suite for Orchestra (Philadelphia Orchestra, Nov. 30)



Greenhaus

Two composers, William Bergsma and Jacob Avshalomoff, with Mr. Bergsma's wife and sister, at the reception celebrating the opening of the Carl Fischer Concert Hall in New York

Composers Corner

BELA BARTÓK's opera, *Bluebeard's Castle*, will have its American premiere on Jan. 8 in Dallas, and will be broadcast by the Dallas Symphony and soloists, under Antal Dorati, over the NBC network. The opera will be given in concert form on Jan. 9 as the ninth event in the orchestra's subscription series.

Another opera, *Sulamita*, by SALVATORE VIRZI, will have its world premiere on Dec. 19 in a broadcast over New York's station WNYC. The New York College of Music orchestra and vocal ensemble with soloists, conducted by Siegfried Landau, will perform the work.

Boston's Florentine Music Association, of which Armando Masini is general director, will produce the opera *Ferhuda* by the contemporary Italian composer, FRANCESCO SANTOLIVUO, next April. The opera is concerned with Arabian life in Tunisia, where Santolivuo lived for many years.

A suite for full orchestra arranged from MONTEVERDI's *Orfeo* by HANS T. DAVID was played by the Dallas Symphony on Nov. 28.

Two works especially written for the occasion were introduced by Abram Loft, violist, and Alvin Bauman, pianist, at their sonata recital in Times Hall in New York on Nov. 21: FRANK WIGGLESWORTH's Soundpiece and MIRIAM GIDEON's Sonata.

Songs and piano pieces by VIRGIL THOMPSON, GEORGE GERSHWIN, and RICHARD HAGEMAN, as well as American Indian songs and Negro Spirituals, were broadcast by Radio Lausanne in Switzerland on Nov. 2, the American election day. The program had been especially recorded by Marguerite Kozenn and Julius Chajes earlier in the season, and was broadcast from a transcription.

LOUIS GESENSWAY, creator of *Color Harmony*, recently completed a work for symphony orchestra, *Double Portrait*. The composition was commissioned by Dimitri Mitropoulos. It "depicts philosophically and emotionally a modern man and woman—not related to nature or ideals—but as they are today in the realistic and materialistic sense," according to the composer.

The Koussevitzky Music Foundation this year has commissioned two composers to write symphonies—ARTHUR HONEGGER and RANDALL THOMPSON. Mr. Honegger was commissioned by the Juilliard Musical Foundation to compose a symphony last year, but has not yet delivered it.

FRANCIS POULENC, who has written some of the finest songs of our time, is composing a new one for the bass, Doda Conrad, who will sing it at

his Town Hall concert on Dec. 28. Mr. Conrad will also sing HENRI SAUGUET's new *Visions Infernales*, a setting of poems by Max Jacob. Mr. Poulenc's cycle, *Calligrammes* (to poems by Guillaume Apollinaire), especially written for the French composer's American tour with the baritone, Pierre Bernac, had its premiere on Nov. 20 in New York.

DARIUS MILHAUD's *Adame Miroir* will have its American premiere at a chamber concert in Town Hall in New York on Dec. 21.

Angel Reyes, violinist, introduced NORMAN DELLO JOIO's new *Variations and Capriccio* at his New York recital on Dec. 14.

Among the works given at the Juilliard School Festival of French Music was JEAN-LOUIS MARTINET's *Orpheus*.

BENJAMIN BRITTEN's *A Spring Symphony* will be given its first performance by the Concertgebouw Orchestra, under Eduard Van Beinum, at the festival to be held at Amsterdam and Scheveningen next spring.

At the Bal des Symphonies held for the benefit of the Pension Fund of the New York Philharmonic-Symphony recently, MORTON GOULD's *Philharmonic Waltzes*, written for the occasion, were a special feature of the program.

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OPERA

(Continued from page 5)

good voice as Mignon, and got better and better as the evening progressed. Her upper voice was particularly free, accurate, and attractive in quality. Her conception of the part, however, seemed sketchy and undeveloped.

James Melton, as Wilhelm Meister, gave a pedestrian performance in which nothing ever went wrong, and nothing ever went particularly well. Marilyn Cotlow sang Philine's music with great accuracy, but with rather acid, completely impersonal tones; and she acted without distinction. Jean Browning-Madeira, as Frederic, revealed a large, resonant voice that did not move very easily in fast, light passages and that took on a somewhat whooping quality in its lower range. Her acting is marked by a naturally confident stage presence, but is marred by excessive gesticulations.

John Garris' Laerte stood in sharp contrast to these ineptitudes. He not only sang his ungrateful music with fine musicality, but always gave refreshing evidence of careful preparation and complete understanding of the dramatic implications of the part.

Wilfred Pelletier conducted briskly, and let subtleties fall where they would. Osie Hawkins and Lawrence Davidson sang well as Jarno and Antonio.

J. H., Jr.

Stiedry Conducts

Götterdämmerung, Dec. 2

On the fourth night of the new season the Metropolitan brought up its heavy Wagnerian artillery and gave a performance of Götterdämmerung which far excelled the representations of the three preceding evenings. Indeed, as Metropolitan Götterdämmerung goes these days it was an interpretation of quite uncommon merits. It had a dynamic quality, considerable intensity and an epic breadth and sweep. For these elements the superb treatment of the score by Fritz Stiedry was primarily

responsible. To be sure, it took a little time for the performance to strike its gait, but once into the Gibichung scene, the gigantic drama seemed steadily to gain vaster dimensions. From then on there was not even a momentary relaxation, and the prodigious work maintained an inexorable grip and an undiminishing tension. The fact that but for two short curtailments (67 bars in the Norn scene and 63 at the beginning of the Waltraute episode) the tragedy was given in its undefiled completeness helped enhance the monumental impression.

Naturally, there are drawbacks against which any Götterdämmerung presentation at the Metropolitan is more or less helpless. Chief of these is Lee Simonson's appalling scenery, which creates far more problems than it solves. On the grievously cluttered stage the movements of crowds and even, for that matter, of individual singers, are repeatedly hampered, and the stage director is driven to all sorts of deplorable compromises and subterfuges. The lighting, of course, has long been a chapter by itself, and the dawn scenes fly, as ever, in the face of nature. With stage space so cramped and obstructed, the gathering of the Gibichung clans can hardly be managed better than it is; but why is it necessary to manage the arrival and departure of Siegfried's skiff so awkwardly as in the first act; and why, in the sacred name of Wagner, commit that incredible blunder of dragging away the remains of the slaughtered Gunther and the limp form of the expiring Guttrune at the very moment Brünnhilde is singing the sublime hymn of immolation? Actually, the entire staging of the immolation scene was done vastly better at the Metropolitan as long as forty years ago, when Nordica was the Brünnhilde.

Let us, however, consider the more laudable aspects of the performance in question. Aside from the masterly reading of the great score by Mr. Stiedry and the capital playing of the orchestra, first honors belong to Helen Traubel's Brünnhilde and the splendidly malign and sinister Hagen of



Risö Stevens as Mignon

Dezso Ernster. Unquestionably, Miss Traubel has her dramatic and imaginative limitations over which it is futile to split hairs. But when she sings with such a glorious plenitude of tone as she poured out on this occasion it is graceless to cavil over flaws of delineation or psychological expression. In the Waltraute scene and throughout the second act, the soprano was vocally at the summit of her powers. This writer has heard the oath on the spear delivered with more furibond wrath, but he cannot recall a singer who delivered that brief but essential passage, *Er zwang mir Lust und Liebe ab*, with such subtle coloration, or who gave the tricky phrase with such perfect accuracy in the performance of its trill and its tiny embellishments. Yet the supreme glory of Miss Traubel's Brünnhilde is, when all is said, the Immolation Scene, a page that she always delivers with a freshness of voice and an amplitude which make it seem unbelievable that almost four hours of a tremendous role lie behind her. Once again she uttered it with an effulgence and a splendor completely breathtaking. Even had the evening provided no other rewards, this familiar but abidingly wonderful achievement would have made it memorable.

Fortunately, these other rewards were not scanty. Dezso Ernster's Hagen commanded in heightened degree the admiration his sombre embodiment elicited last season. This time, one had the impression that the tremolo which has more or less afflicted his singing (even though it was less noticeable in Hagen's music) was measurably disappearing. Mr. Melchior was the Siegfried. The musical inaccuracies of the tenor's singing were much the same as they have been time out of mind, but one observed that his shadow had grown less and that his voice had benefited in consequence. Herbert Janssen's Gunther had its familiar dramatic virtues and wanted authority. Gerhard Pechner's sharp, clean-cut declamation added to the vitriolic quality of his keenly etched Alberich.

Margaret Harshaw delivered Waltraute's plea with deep emotional understanding and moving pathos, even if her tones were considerably marred by a want of steadiness. Guttrune is not one of Polyna Stoska's best roles from a vocal standpoint, but she acted it intelligently and remained properly in the picture. The Norns were Jean Browning Madeira, Martha Lipton and Jeanne Palmer, the first named making her debut. She made known

a contralto voice of roundness, warmth and rich texture, even if one might have suspected here and there the understandable nervous tremors of a debut. The Rhinemaidens — Inge Manski, Maxine Stellman and Herta Glaz — sang their trios with well blended voices. As for the chorus of vassals, that body had a conspicuously good evening of it.

H. F. P.

First Il Trovatore

Of the Season, Dec. 3

The season's first Il Trovatore added no luster to the history of either the Metropolitan or the opera itself, for the performance was unsatisfactory in almost every respect.

Emil Cooper conducted, and plodded lethargically through the greater part of the score. The principal arias and the big ensembles were usually taken at a reasonably brisk tempo, but there were long stretches which dragged unmercifully.

Of the principals, only Jussi Bjoerling, the Manrico, sang well enough to give Verdi's glorious melodies anything like their due. His voice was resonant, freely produced and generally firmly on pitch. His singing of the serenade, *Deserto sulla terra*, left little or nothing to be desired, and he sang *Ah si, ben mio* with beautiful tone and purity of style in his treatment of the spacious vocal line. His projection of the more heroic moments was not quite so satisfactory, but, except for a touchy moment in *Di quella pira*, the tones he produced were always accurate and solid enough to make their impact.

As Leonora, Stella Roman sang acceptably only by fits and starts. Occasional phrases would float out easily and quite brilliantly, but most of the time her intonation was so erratic, and the sounds she made so vague as to pitch, that her efforts were dissipated in tonal warfare with the orchestra and the other singers.

Francesco Valentino was the Count di Luna, and sang a little sharp most of the evening with a voice so tightly produced and unresonant that it did little to implement his respectably traditional conception of the role. Cloe Elmo, as Azucena, gave the only convincing dramatic performance of the evening, and even she fell somewhat below the vocal standard she had set for herself last season. Her middle and lower voice had all the color and dramatic power that we had come to expect, but her top tones were stringy, and they repeatedly skidded from the pitch.

Jerome Hines sang his first Ferrando, and gave a routine, uninspired reading of the part, acquitting himself fairly well in the *Abbieta zingara*, but failing to make anything at all of his part in the trio, *Giorni poveri viva*.

Inge Manski made a charming (Continued on page 40)

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RECORDS

COPLAND. Four Dance Episodes, from Rodeo; Waltz, from Billy the Kid. Dallas Symphony, Antal Dorati, conductor. (RCA Victor DM-1214, 3 discs.)

Formerly a conductor for the Ballet Russe de Monte Carlo, Mr. Dorati knows his way about in Copland's score for Rodeo, which was written for that company. With his excellent orchestra, he gives a definitive performance, capturing the peaceful genre-painting of the Corral Nocturne, the nostalgia of the Saturday Night Waltz, and the high spirits of the Buckaroo Holiday and the Hoe-Down. The odd side contains one of the most charming items in the entire Copland list, the Waltz from his earlier ballet, Billy the Kid. C. S.

DVORAK. Symphony No. 4, in G major. New York Philharmonic-Symphony, Bruno Walter, conductor. (Columbia MM-770, 8 discs.)

If only Dvorak had written a different finale for his Fourth Symphony! In the first three movements it is the most enjoyable of all his large orchestral works; the ideas are inviting, the orchestration is glowing, and the materials are developed felicitously. And then the laborious finale, with a main theme that sounds like a poor man's substitute for the finale of the Brahms First, thrashes its way through to an empty, hortatory conclusion. Bruno Walter's recorded performance of the symphony underlines its best qualities, seeking out its warm, middle-class sentiments and its blithe dance rhythms, and in general enabling the music to put its best foot forward. Even he cannot save the finale. C. S.

HAYDN. Symphony in G major (Surprise). Liverpool Philharmonic, Sir Malcolm Sargent conducting. (Columbia MM-781, 3 discs.)

It is always a pleasure to find as bright and stimulating a reading of Haydn's Surprise Symphony as Sir Malcolm Sargent provides here with the Liverpool Philharmonic. Possibly the orchestra is not one of the major organizations of Europe, neither is Sir Malcolm one of the most commanding batonists in England. Nevertheless,

the rendering captures the spirit and vitality of what is possibly Haydn's most famous symphony if not his most original and profound; and certainly the orchestral playing is bright and enlivening though not, perhaps, the last word in finish. H.F.P.

RIMSKY-KORSAKOFF. Symphonic Poem, Sadko; Introduction to Le Coq d'Or. San Francisco Symphony, Pierre Monteux, conductor. (Victor DM-1252, 2 discs.)

Sadko is, unfortunately, a pabulum-weak affair, generally devoid not only of arresting musical ideas but of the resourcefulness of instrumentation which keeps many of the other Rimsky-Korsakoff works alive. Mr. Monteux and his orchestra do as much for the pallid score as anyone could; but the only record side of the four that is worth hearing frequently is the glittering Introduction to Le Coq d'Or, an infinitely more rewarding example of the Russian colorist's work. C. S.

MOZART. Symphony No. 33 in B flat major (K. 319). Vienna Philharmonic, Herbert von Karajan conducting. (Columbia MM-778, 3 discs.)

Herbert von Karajan has enhanced his reputation by this fine performance. The orchestra plays in finished style, yet without any trace of preciousness. Such Mozart stamps Mr. Karajan as one of the unmistakably big conducting talents of the day. The playing of the Overture to the Marriage of Figaro, which fills the last record side, only heightens the notable impression made by the larger work. H.F.P.

ALBENIZ. Iberia, Books I and II. Claudio Arrau, pianist. (Columbia MM-757, 5 discs.)

Mr. Arrau plays the first two of Albeniz's four sets of genre pieces with phenomenal virtuosity, a persuasive Spanish rhythmic flavor, and a keen ear for tonal color. Unfortunately Albeniz's ideas outran his ability to set them down in suitable pianistic terms, and some passages are as nearly unplayable as anything in piano literature. Consequently, while the music itself is constantly delightful, the hazards of performing it are uncomfortably apparent, even when a pianist of Mr. Arrau's caliber reduces them to an irreducible minimum. The pieces included in the album are Evocation, El Puerto, Fête-Dieu à Séville, Rondeña, Almería, and Triana. The recording is excellent. C. S.

KHACHATURIAN. Suite from the Ballet, Gayne. Chicago Symphony, Artur Rodzinski conducting. (RCA Victor DM-1212, 2 discs.)

The insupportable banality of the Saber Dance, and of all the rest of Khachaturian's music from Gayne, makes this recording unwelcome at the very moment of its release. It would be difficult to imagine a performance of more frenzied excitement, however, than that given by the Chicago Symphony men, who recorded the suite in 1947, during the brief period in which Mr. Rodzinski was their conductor. C. S.

LISZT. Piano Concerto No. 2, A major. Witold Malcuzyński, pianist; Philharmonia Orchestra, Walter Susskind conducting. (Columbia MM-777, 3 discs.)

Like his recent recording of the Chopin F minor Concerto, Mr. Malcuzyński's performance of the Liszt A major Concerto is musicianly in every regard, and affecting in its realization of the poetic values of the quiet sections, but a trifle lacking in glitter and drive in the virtuoso pass-

ages. The pianist and Mr. Susskind work together in admirable collaboration. C. S.

SINGLE RECORDS

MASSNET: Ah, fuyez! douce image, from Manon. GOUNOD: Ah, lève-toi, soleil, from Roméo et Juliette. Jussi Bjoerling, tenor; Nils Grevilius, conductor. (RCA Victor 12-0527)

WAGNER: Rome Narrative, from Tannhäuser. Set Svanholm, tenor; RCA Victor Orchestra, Frieder Weissman conducting. (RCA Victor 12-0528)

THOMAS: Addio, Mignon! fa core!; Ah! non credevi tu!; both from Mignon. Giuseppe di Stefano, tenor; Alberto Erede, conductor. (RCA Victor 12-0529)

VERDI: Tacea la notte placida, from Il Trovatore. Florence Quartararo, soprano; RCA Victor Orchestra, Jean Paul Morel conducting. (RCA Victor 10-0530)

PUCCINI: Perche chiuso? from Tosca. Florence Quartararo, soprano; Ramon Vinay, tenor; RCA Victor Orchestra, Jean Paul Morel conducting. (RCA Victor 12-0531)

WAGNER: Die Frist ist um; Wie oft in Meeres tiefsten Schlund; Dich frage ich; all from Die Fliegende Holländer. Joel Berglund, baritone; Leo Blech, conductor. (RCA Victor 12-0532)

MASSNET: Il est doux, il est bon,

from Hérodiade; Adieu, notre petite table, from Manon. Licia Albanese, soprano; RCA Victor Orchestra, Jean Paul Morel conducting. (RCA Victor 12-0525)

ROSSINI: Largo al factotum, from Il Barbiere di Siviglia. LEONCAVALLO: Zazà, piccola zingara, from Zazà. Robert Merrill, baritone; RCA Victor Orchestra, Jean Paul Morel conducting. (RCA Victor 12-0450)

GOUNOD: Waltz Song, from Roméo et Juliette. MOZART: Voi che sapete, from Le Nozze di Figaro. Eleanor Steber, soprano; RCA Victor Orchestra, Jean Paul Morel conducting. (RCA Victor 12-0526)

HANDEL: Hallelujah Chorus, and Pastoral Symphony, from the Messiah. Royal Philharmonic Orchestra, Luton Choral Society, and Special Choir, conducted by Sir Thomas Beecham; Herbert Dawson, organist. (RCA Victor 12-0584)

MOZART: Donna Elvira's Aria, from Act II of Don Giovanni. Elizabeth Schwartzkopf, soprano. (Columbia 72640-D)

MOZART: Two arias from The Magic Flute. Oscar Natzka, bass. (Columbia 72641-D)

LEONCAVALLO: Prologue to Pagliacci. Paolo Silveri, baritone. Columbia 72642-D)

VERDI: Two arias from Rigoletto. Luigi Infantino, tenor. (Columbia 17557-D)

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OPERA

(Continued from page 38)

figure as Inez, and sang the tiny part with lovely tone. Lawrence Davidson and Anthony Marlowe sang the lesser male roles. J. H., Jr.

Second Performance

Of Il Trovatore, Dec. 11

Except for the presence of Kurt Baum, who replaced the indisposed Jussi Bjoerling as Manrico, the season's second performance of Il Trovatore bore no marks to distinguish it from its sorry predecessor. Mr. Baum sang easily, with fine, free upper tones, and two confident high Cs in Di quella pira. The others sounded as they had before. Stella Roman achieved a few beautiful moments, and was vocally absolutely unacceptable the rest of the time; Cloe Elmo relied upon theatrical effects—often very telling—to compensate for the fact that her voice does not match Verdi's requirements; Francesco Valentino and Jerome Hines made about as little as could be made of parts that are musically rich, regardless of the treatment they receive. Since there was so little to attract the ear, the performance left room for the observation—gratuitous in the face of such inadequate singing—that Miss Roman's plastique is exceptionally beautiful in the role of Leonora, and for recognition of Herbert Graf's improvements in the staging of the mass scenes; particularly the Anvil Chorus. Emil Cooper conducted. C. S.

Rigoletto, Dec. 4

The season's first Metropolitan Rigoletto, given as a special benefit performance for the Hebrew National Orphan Home, before a crowded house, brought one debut, that of the Bulgarian bass, Lubomir Vichgonov, in the part of Sparafucile. So far as the role afforded the newcomer opportunities to demonstrate his qualities, Mr. Vichgonov indicated that he may become useful. He has ade-



Wide World
Some of the hundreds of operaphiles who stood in line for hours to buy standing room for the Metropolitan's opening performance of Verdi's Otello

quate stage routine, and took his place properly in the dramatic picture. His voice, which is not wholly steady, seemed to this listener to lack the weight and the dark timbre of a genuine bass, and there were times when it appeared, rather, to have, despite a few low tones, the texture and the lighter color of a baritone.

The rest of the cast included Leonard Warren, whose delivery of the Jester's music was the best all-round achievement of the evening; Jan Peerce, whose voice was marked by a continual vibrato, as the Duke; Patrice Munsel, a Gilda who sang in thin, twittery and tremulous fashion; Martha Lipton, an excellent Maddalena, and Clifford Harvuot, who launched Monterone's imprecations competently. Pietro Cimara conducted. H. F. P.

Louise, Dec. 10

Since its revival last year, the

Charpentier opera has changed little at the Metropolitan, although Charles Kullman, the Julien, did not appear in the performances last season. The conducting of Emil Cooper, who took over a performance last February, was perhaps the most notable feature of this presentation, but it left much to be desired in vivacity, or rather, in *esprit*—since the inner quality of the score is entirely French, and the outward aspects should be.

There is also a cause for constant complaint about the investiture here: it lacks the Gallic touch. The second act makes the best approach to the problem, for the street characters are rather well delineated, and the sewing girls in the second scene are properly lively. But French accents in song are missing. John Brownlee's performance is the nearest to the real thing, and his portrayal of the Father gains from the sense of authenticity it gives.

Dorothy Kirsten, for whom the opera was revived, has broadened and deepened her conception of the child of Paris, although the true source of Louise's passionate nature does not yet seem fully opened to the comely soprano. On this occasion she sang with more sympathy than last year, though in the first act she could hardly be heard. In *De puis le jour*, she came into her own, employing her beautiful voice, with its fidelity to pitch and its pure, floating quality, in the service of the one real aria of the work. In the ensuing duet, and the paeon to Paris, she was equally communicative. Mr. Kullman sang with an occasional sense of strain, and acted complacently rather than ardently. His Julien accepted love rather than sought it. Mr. Brownlee has worked out the Father's part thoughtfully until now it is a portrait in the round, in full color. Margaret Harshaw sang the role of the Mother well, but the nuances of the character escaped her.

Especially commendable in smaller roles were Thomas Hayward, Nicola Moscona, Leslie Chabay and Jean Browning-Madeira. Others in the long cast included Maxine Stelman, Thelma Votipka, Herta Glaz, Lillian Raymondi, Inge Manski, Thelma Altman, Martha Lipton, May Savage, Paula Lenchner, George Cehanovsky, Lorenzo Alvary, Osie Hawkins, Clifford Harvuot, Anthony Marlowe, Paul Franke, Hugh Thompson, Alessio De Paolis, Emery Darcy, Lawrence Davidson, and Philip Kinsman. Q. E.

Tristan und Isolde, Dec. 11, 2:00

The season's first Tristan began with a nerveless performance of the prelude, taken by Fritz Busch at a damagingly fast tempo, and otherwise deprived of most of the intensity and effect of cumulative climax it re-

quires. Four hours later the representation wound up with a perfunctory rendering of the Liebestod, which Helen Traubel, possibly tired by the strain of the long afternoon, delivered in fine fashion from the standpoint of vocal quality but with relatively little of the ecstatic transport this soaring page should communicate. Between the beginning and the end of the afternoon things were good, bad and indifferent.

By and large, the chief glory of the performance was Mme. Traubel. The soprano's Isolde is no longer a new story at the Metropolitan, yet it is one whose excellences are steadily growing, particularly from the standpoint of voice. She appears this year to be singing better than ever. But for one or two trifling details, her Irish princess was superbly on a level with her recent *Götterdämmerung* Brünnhilde. Her first act was magnificently rich in nuances of passionate utterance and in splendors of tone quality. It might be exaggerating to maintain that the second act surpassed it, yet this listener, familiar with the Traubel Isolde from numerous repetitions, cannot recall when the artist has delivered that passage in the scene with Brangaene beginning "Nicht Hörner Schall tönt so hold" with just that exquisite tenderness and rapture. It was, for him, the high point of Mme. Traubel's gorgeous accomplishment, though so utterly simple and free from showy elements that some hearers may have overlooked its unadorned loveliness of sound and affecting expression. Still, few Isolde he recalls have approached it.

The Sink hernieder, likewise, was an uncommonly beautiful achievement, and to this pair of ears, the soprano delivered its dreamy, sensuous phrases perfectly in tune; and throughout the rest of the love scene she was at the summit of her vocal powers. Small wonder, then, if in the third act she wearied somewhat.

It is remarkable when one refrains from taking Lauritz Melchior's Tristan too much for granted, how many dramatic excellences, particularly in the first and third acts, it offers. Once more, he accomplished a good deal that was moving in the trying scenes of Tristan's delirium, and he does so well with the episode of the love curse that one is always disposed to thank the Metropolitan management for leaving uncut the entire passage (barring its opening page) so that, as Wagner himself once said, it becomes "the apex of the whole pyramid." It cannot be denied, however, that the tenor's voice is showing signs of long use and that his disregard of note values is not decreasing.

Blanche Thebom, the Brangaene, though experience has enhanced her command of the role, continues to overplay it in really unjustifiable fashion. Moreover, her voice revealed

(Continued on page 41)

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ORCHESTRAS

(Continued from page 30)

much of the Romantic Symphony is tiresome, it could not be denied that the performance, as a whole, was one of superior merits.

H. F. P.

Orlando Gibbons Suite

Conducted by Walter Hendl

New York Philharmonic-Symphony Society. Walter Hendl conducting. Hilde Somer, Pianist. Carnegie Hall, Dec. 11:

Suite for Orchestra....Orlando Gibbons
(Transcribed by Hershy Kay)
(First performance anywhere)
Symphony No. 1.....Shostakovich
Concerto for Piano and Orchestra.
B flat minor.....Tchaikovsky

Though one need not agree with Ernest Walker in looking upon Orlando Gibbons as the "father of English music," the various madrigals, voluntaries, motets, galliards, pavins

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and such of that Jacobean worthy, have a fresh yet archaic flavor that makes rather delightful and, indeed, alleviating listening in these hectic days. The present brief set includes a madrigal called Dainty Fine Bird, which is one of the pieces the composer described as "apt for Viols and Voyces," a Voluntary, and a Fantasia. Mr. Kay has orchestrated them brightly, yet kept them reasonably in character, and made of them a pleasantly sonorous diversion. The little suite is unlikely to tax any hearer, but it provides a pretty toy for a curtain raiser.

The Suite was well played under the leadership of Walter Hendl, who afterwards furnished a highly animating performance of the First Symphony of Shostakovich—when all's said, that composer's best, and probably most viable score. After this diverting business was out of the way, Miss Somer took her place at the keyboard to give one of the most disaffecting renderings of Tchaikovsky's familiar Concerto heard in a month of Sundays. To be sure, this sightly young lady, who has done some conspicuously fine work in past seasons, still has remarkable power and technical facility (especially in the playing of octaves) and repeatedly exhibited these merits. But her playing of the concerto, aside from such virtues, was so amazingly unmusical, so hard and percussive, so deficient in rhythmic sense that one realized without difficulty why Mr. Hendl and his players had the greatest trouble keeping together with the soloist. It was definitely a bad evening for Tchaikovsky and his much abused score.

H. F. P.

OPERA

(Continued from page 40)

on this occasion much of that same unsteadiness and spread, reedy tone it exhibited at her recital not long ago. Nevertheless, she delivered the tower song capably and without flattening. Dezso Ernster's Marke, one regrets to say, is not on a plane with his tremendous Hagen. To be sure, he conveys much of the pity and the heartbreak of the role, yet his treatment of the music is spoiled by that heavy tremolo which, in Götterdämmerung, seemed to have disappeared. Herbert Janssen's Kurvenal is bluff, sturdy, and authoritative, and invariably fits into the picture.

The lesser roles were in competent hands. Emery Darcy was the Melot, Leslie Chabay the Shepherd, John Garris the Voice of the Sailor, and Philip Kinsman the Steersman. The stage direction of Dino Yannopoulos remains a chapter apart and, as usual, a disturbing one. The stage was badly overlighted in the second act and underlighted in the third.

H. F. P.

Tulsa University to Hold Contemporary Music Festival

TULSA, OKLA.—The University of Tulsa will hold its fourth annual Composers Festival of Contemporary Music on April 30 and May 1, 1949. Southwestern composers are invited to submit compositions for solo, instrumental combinations, or orchestra not later than Feb. 1. Accepted works will be given public performance. Further information may be obtained from Bela Rozsa, at the university.

Albany Mendelssohn Club Conducted by Werrenrath

ALBANY, N. Y.—The Mendelssohn Club of Albany presented its 115th concert on Dec. 8, with Reinald Werrenrath conducting. The program consisted of choral works sung by the society and two piano groups played by Orazio Frugoni.

Wagner Analysis

(Continued from page 31)

phonic composer, far more than a merely operatic one. The structural and symphonic elements in his work which Lorenz analyzes with so piercingly keen a logic and understanding explain those "lengths" of his work which for so many years have occasioned futile dismembersments and abbreviations. When Wagner felt that a passage was excessive or redundant he eliminated it—witness the second half of the Lohengrin Grail Narrative, which he ordered Liszt to suppress before the first Weimar performance. But whether or not a character stood motionless on the stage, as in the second act of Die Walküre or the first act of Tristan or Parsifal, was a matter of small moment to him. For there was always abundant action—only the action was in the music. And as long as the action is in the score we have to recognize that this music is primarily of a symphonic character.

The motive books, by the insistence on single themes and their meanings, vitiate the significance of Wagner's structural basis and mar the very element that was fundamental to his architectural plan. The greatest mistake the early imitators of Wagner made was to imagine that the Leitmotive followed a hard and fast procedure or a programmatic method. What these people forgot was that the themes went to form a musical tissue that reflected a variety of moods.

It must not be thought that the Lorenz books neglect the various Leitmotive. What they accomplish is to place them in their right perspective, showing them as building materials out of which the whole structure is fashioned, and revealing, moreover, the ways in which the individual themes are evolved, sometimes out of a couple of notes, and the ways in which another phrase, figure or interval is evolved from them or their fragments. The student of the Lorenz works will gain an insight into Wagner's system of thematic derivation, development, and fragmentation unrevealed by the old methods of Wolzogen and Lavignac.

If the present-day student of Wagner will approach him from this fundamentally musical and symphonic method instead of in the older way, which emphasized the stage drama rather than the music (with the pedestal quite literally in the orchestra), he will have gained a method of understanding vastly more accurate than the one which looked upon the works as stage pieces with elaborate musical accompaniments.

Janssen Leads Portland Concerts

PORTLAND, ORE.—The concert by the Portland Symphony, conducted by Werner Janssen, with Tossy Spivakovsky, violinist, as soloist, on Nov. 22, was an unequivocal triumph. In the first Portland performance of the Bartók Concerto, Mr. Spivakovsky's subjugation of virtuosity to tonal beauty and Mr. Janssen's authoritative co-operation commanded the admiration of a large audience. The program was rounded out by a Mozart overture; Tchaikovsky's Fourth Symphony; and the first Portland performance of Carpenter's Sea Drift.

The Portland Symphony program on Dec. 6, again conducted by Mr. Janssen, introduced Tibor Zelig, the orchestra's new concertmaster, as soloist in an intelligent and musicianly performance of the Beethoven Violin Concerto. The program also included the world premiere of Charles Jones' Cassation for Orchestra, and Brahms' Third Symphony.

The Portland Junior Symphony, Jacques Gerschkovitch, conductor, cel-

ebrated its 25th anniversary on Nov. 20. Madelon Adler, pianist, won in a competition the right to play the Grieg Concerto. Beethoven's First Symphony and works by Weber, Holst, and Weinberger completed the program.

Harry Sukman introduced Victor Young's Manhattan Concerto for Piano in the second popular program on Nov. 26. A "musicolor" film of Bryce Canyon, photographed by Mr. Janssen, was synchronized with Lucien Caillet's orchestration of Bach's Toccata and Fugue in D minor.

Vladimir Horowitz, pianist, appeared in the Auditorium, on Nov. 25, under the management of Phil Hart, who also sponsored two performances by the Ballet Russe de Monte Carlo on Nov. 27. The Hungarian Quartet played at the Women's Club Building on Dec. 4, under the sponsorship of Reed College and the Friends of Chamber Music.

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The Story of Music in Baltimore

(Continued from page 9)

harmonic Society had also played in Baltimore with Rafael Joseffy as piano soloist. The New York Symphony Orchestra, under Walter Damrosch, had also been heard.

One of the most important concerts of this era was on May 15, 1891, when Tchaikovsky conducted his B flat minor Piano Concerto, with Adele Aus der Ohe as soloist. Another memorable concert was given by Siedl and the Metropolitan Orchestra, with Eugene Ysaÿe as violin soloist.

In this same period, Wagnerian opera was first given here. The critic who reviewed the first local performance of Lohengrin remarked that "it was rendered in a style to make even those who do not appreciate this strange music of the future, hear it to the end."

The famous Peabody Artist Recitals, the oldest continuous series of its kind in America, were started in 1866. Audiences at these concerts have heard a long and illustrious line of artists from Gottschalk and Flotow to Myra Hess and Lotte Lehmann.

The early programs are amusing. A wave of Americanism was sweeping the country. Beethoven's "Work 20" is described as:

Introduction and Joyous
Melodious
Minuet
Frisky
March and Full of Life

THE 1870s brought music of a lighter vein with the advent of the Gilbert and Sullivan operas. In 1879, H.M.S. Pinafore was given for the first time, and a year later Sir Arthur Sullivan conducted here, falling quite in love with the city.

The coming of the twentieth century brought no lessening of musical activity. Pietro Mascagni came to conduct his *Iris* and *Cavalleria Rusticana*; and over a period of many years, the Chicago Opera Company, with such fine artists as Mary Garden, Amelita Galli-Curci, and Rosa Raisa, gave superb and memorable performances. Fabulous concerts by Anton Rubinstein, Henri Wieniawski, Henri Vieuxtemps, Vladimir de Pachmann, Fannie Bloomfield-Zeisler, Eugen d'Albert, Teresa Carreño, and Paderewski are still remembered.

The yearly concerts of the Philadelphia Orchestra under Leopold Stokowski added meaning to the musical life of the city, and the constant stream of new and important music that they played under his leadership was a great joy to the student of serious music. Also, the Boston Symphony came, until the depression, as well as a newer orchestra from Washington, the National Symphony, under Hans Kindler.

The Twentieth century has seen the Peabody Conservatory continue to grow as one of the important music schools in the country. Harold Randolph, a very young man, was named by Hamerik to succeed him. Randolph had made his debut with Hamerik and the Peabody Orchestra, and was later to appear with both the Philadelphia and Boston groups. Under his directorship, the school grew, and there was a marked improvement in the entire cultural life of the city. The sudden death of Randolph in 1927 left a vacancy that Otto Ortmann filled, as the fourth director of the Peabody Institute. Ortmann, author, composer, and teacher, was known all over the world for his exhaustive research in the field of physics of sound. The school continued its steady growth under his leadership.

As wonderful as all this music was, Baltimore still needed an orchestra of its own. Too many people remem-

bered the Peabody Orchestra of Hamerik's day, which had long since ceased to be active. Finally, in 1916, the Baltimore Symphony was established. This was the first orchestra in the country to have municipal support (the taxpayers also backed a Negro orchestra and chorus). Gustave Strube, for 25 years concertmaster of the Boston Symphony, at this time teaching at the Peabody, was the new orchestra's first conductor. The first concert was given on Feb. 11, 1916, with J. C. Van Hulsteyn as concertmaster, and Mabel Garrison, a Baltimore soprano and a member of the Metropolitan Opera Company, as soloist. In 1930, George Siemmon, composer and husband of Miss Garrison, became the orchestra's second conductor. In 1935, Ernest Schelling took over, but had to retire because of an eye injury, and was followed first by Werner Janssen, and later by Howard Barlow.

In 1941, Reginald Stewart was brought from Toronto to head the Peabody Conservatory of Music. A year later, the Baltimore Symphony was completely reorganized, and every effort was made to establish it as one of the major orchestras of the country. Mr. Stewart was appointed conductor, and holds this position, as well as his position as head of the conservatory. He has done an excellent job of training, and each season sees a steady growth of ensemble and an expanding repertoire. One of the most important of recent musical events in America took place in 1946, when Baltimore, through its conservatory, orchestra, and many amateur groups, heard a complete performance of every published work of Johannes Brahms. The shade of Brahms must have been very happy, for he is often quoted as having said he cared nothing for the first performance, but rather for those 25 years later. Each season the orchestra makes at least two tours, as far north as Canada, and as far south as Florida.

There had always been many amateur groups, and the new century has seen no slackening of activity. These groups are a vital part of any community, and the Baltimore Music Club, with its annual contest for the young aspirant; the Handel Choir, with its yearly presentation of *The Messiah*; and the Baltimore and Ohio Glee Club, with concerts and broadcasts, parallel the activities of similar groups all over the country.

The Johns Hopkins Orchestra, under Charles Bochau and Bart Wirtz, was another group that enlivened Baltimore and carried the city through the lean years after the first World

War. There are still smaller groups—such fun for the participants—as the Saturday Night Group, which has H. L. Mencken as one of its members.

A fascinating part of Baltimore's musical experiences were the private musicales given by former Ambassador to Italy, John W. Garrett, and Mrs. Garrett, at their magnificent old estate, Evergreen House, now entirely surrounded by the city. Here, for many years, a series of chamber music concerts by the Musical Art Quartet was given every spring and fall. Reminiscent of the days on the estate of Haydn's patron, Prince Esterhazy, were these concerts. The Garretts were most liberal hosts and invited to their home all who really loved chamber music. Here one met not only Baltimore society, but also young and established musicians and artists. In the course of several seasons, you could hear almost the entire chamber music repertoire played, whether it was Ernst Victor Wolff improvising on a figured bass of Bach, or the latest quartet of Hindemith.

In other large houses, such as the Louis Hutzlers', if one were fortunate enough to have been invited, one could look back on striking performances by such younger artists as Rosalyn Tureck and Sylvia Zarembo.

In the 1930s, a new and vital force was felt in Baltimore, that of the Listeners' Music Courses, founded and taught by Olga Samaroff-Stokowski. Helena Zurstadt and George Kent Bellows pioneered in Maryland in building more intelligent audience participation through active listening.

Baltimore has always had its quota of almost legendary musical figures, whether it was the crouched figure of Hamerik busily composing by the dim light of a green lamp, high under the eaves of the Peabody Conservatory (and striking terror to any student who dared intrude), or the towering, majestic Harold Randolph, seeming unapproachable until one saw the twinkle in his eye. This history would not be complete without mentioning our "Beau Brummel" of music, Frederick R. Huber. For years Mr. Huber has been associated with every phase of music in the city, from early municipal music, to the first radio broadcasting and the management of the Lyric Theatre. No one attends a concert at the Lyric without seeing the smiling, nattily dressed Mr. Huber, there to greet Baltimore's important people.

Another figure of whom Baltimore may well be proud is Lillian Powell Bonney, head of the Bonney Concert Bureau. It is rare to find such a sincere, idealistic impresario in a large city. Many a budding concert artist



Blackett
Reginald Stewart, conductor of the Baltimore Symphony and present director of the Peabody Conservatory of Music

has been given a recital date, with proper reviews, at a personal financial loss to Mrs. Bonney. At the same time, you may find her presenting a seasoned recitalist such as Maggie Teyte, because she may feel that Baltimore is not hearing enough of that kind of musical artistry.

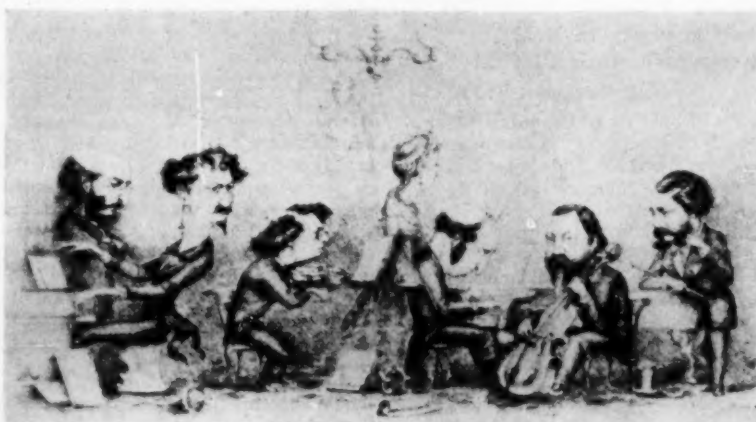
IN creative music, Baltimore has had many native, as well as adopted, sons. Otis Boise, critic and teacher of composition, taught in New York and Berlin before coming to the Peabody. Howard R. Thatcher has a violin concerto and many organ and choral compositions which have had repeated hearings. Gustave Strube's opera, *The Captive*, had its world premiere here, as have his numerous symphonic works. One often hears the songs and choral numbers of Katharine E. Lucke, a Peabody teacher for many years. Gustav Klemm wrote best in the field of song, and practically every major singer in the country has at one time or another used his music. Louis Cheslock's opera, *The Jewel Merchants*, was first heard here under Ernest Lert, and his ballet, *Cinderella*, proved to be enchanting at its first hearing at the Peabody. Franz Bornschein composed many excellent choral numbers, songs, and orchestral works.

I repeat: Baltimore has not quite grown up. With all its musical virtues, it has its musical limitations. The value and usefulness of proper musical criticism is sadly underrated here. It is shocking not to find in the seventh largest American city, with its own orchestra and conservatory of music, one full-time critic, and Baltimore critics have numerous writing assignments that take them far afield. Our audiences need to be stimulated and reminded of essential values from time to time through a daily music column. It is done for the movies and sports, but not for music.

The Baltimore public is far too orchestra-conscious at the moment. The solo recital, with its wealth of literature, is in danger of dying out. Why should an artist of Robert Casadesu's caliber play to less than a capacity audience? Why do opera goers pack our hall for mediocre performances by the Metropolitan, and fail completely to attend the spirited productions of the Philadelphia La Scala Opera Company?

Baltimore should have summer Pop concerts, and opera workshops. It needs small, intimate concert halls, available to all, where better use might be made of the serious, ambitious students for local concerts, or for first hearings of new works.

We have a splendid heritage. The challenge of the future cannot, and must not, be ignored.



In 1872, Frederick Dielman sketched the leading Peabody Institute teachers, for the amusement of Kate Dieter, the shadowy figure in the center. The men at the two extremes are not identified. The others, from left to right, are Asger Hamerik, director of the school (at the harmonium); Henry A. Allen, the violin instructor; Bernard Courlander, pianist; and Henry Jungnickel, cellist



Photos by Greenhaus

Gladys Swarthout and Salvatore Baccaloni audition for ballet engagements with S. Hurok, while other balletomanes enthusiastically set the tempo

CIVIC CONCERT
REPRESENTATIVES
GATHER FOR
ANNUAL
CONFERENCE



Officials and executives of NCAC, Civic, and S. Hurok serenade soprano Patrice Munsel with the Whiffenpoof Song



Pierre Luboshutz leads Genia Nemenoff, Margaret Harshaw, Herta Glaz, Mack Harrell, and Civic representatives Robert Stevens, Wilfred Davis, and Dawn Fontaine in the singing of Christmas carols



With music in the background, Gladys Swarthout takes a lesson in standard dictation technique from O. O. Bottorff, president of National Concert and Artists Corporation, at the gala party, while two Civic field representatives watch with interest



Ania Dorfmann and distinguished guests Leon Henderson and George Fielding Eliot get together in the office of O. O. Bottorff, president of Civic Concerts, on the third floor of the 711 Fifth Avenue building that houses the NCAC headquarters; an audience of Civic representatives looks on



Jan and Alice Pearce tell a concert-business anecdote to Civic field representatives James Howe, Katherine Brock, Robert Viall, and John Brakebill



Sylvia Zarembo demonstrates her excellent keyboard technique to interested Civic representatives Richard Slottow, Charles Jones, and James Howe



Jean Dickenson is surrounded at the Civic party and toasted gaily by field representatives George Fowler, Alan Meissner, Don Hopkins, and Robert Kuhlman

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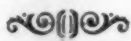
★ *Eleanor Steber*

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